

Cliffhanger

A black and white photograph of a person in a costume. The person's head is covered by a mask made of a spiderweb, with cutouts for the eyes and mouth. They are wearing a dark, patterned jacket. A large spider is perched on their right shoulder. The background is filled with a dense network of spiderwebs.

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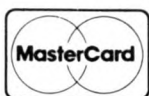
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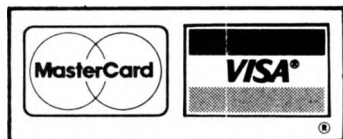
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The Spider makes a surprise entrance in this scene from Chapter Two of **THE SPIDER RETURNS** (1941, Columbia). [Courtesy of Steve Sally.]

THE SPIDER RETURNS

by Paul Dellinger

Copyrighted.....May 5 to August 3, 1941
Distributor.....Columbia
Length.....15 Chapters - B&W
Genre.....Mystery-Serial
Director.....James W. Horne
Producer.....Larry Darmour
Screenplay.....Jesse A. Duffy
 and George Plympton
Story by.....Morgan B. Cox,
 Lawrence E. Taylor, John Cutting
 and Harry Fraser
Based on the pulp magazine character created by
....R.T.M. Scott
Film Editors.....Dwight Caldwell
 and Earl Turner
Musical Score.....Lee Zahler

Chapter Titles

1. The Stolen Plans.
2. The Fatal Time-Bomb.
3. The Secret Meeting.
4. The Smoke Dream.
5. The Gargoyle's Trail.
6. The X-Ray Eye.
7. The Radio Boomerang.
8. The Mysterious Message.
9. The Cup of Doom.
10. The X-Ray Belt.
11. Lips Sealed by Murder.
12. A Money Bomb.
13. Almost a Confession.
14. Suspicious Telegrams.
15. The Payoff.

Cast

Warren Hull	Richard Wentworth
	Blinky McQuade, The Spider
Mary Ainslee	Nita Van Sloan
Dave O'Brien	Jackson
Joe Girard	Commissioner Kirk
Kenneth Duncan	Ram Singh
Corbet Harris	McLeod
Bryant Washburn	Westfall
Charles Miller	Van Sloan
Anthony Warde	Trigger
Harry Harvey	Stephen
?	The Gargoyle

Although the **Batman** television series lasted only from 1966 to 1968, with its two weekly shows divided by a cliffhanger reminiscent of the old serials, it paved the way for what was thought to be a new

kind of entertainment — “camp.” The term referred to tongue-in-cheek treatment of the “straight” heroes of yesteryear. Youngsters of the late ’60s and 1970s felt themselves too sophisticated to enjoy simplistic good-vs.-evil stories as many of their parents had, but they could relax and enjoy them if they convinced themselves it was all done in fun.

Much of the credit — or discredit, depending on your point of view — for the campy version of **Batman** goes to Lorenzo Semple, Jr., chief writer for the TV series, who went on to script the remake of **KING KONG**, the Dino DeLaurentis version of **FLASH GORDON**, and the James Bond movie, **NEVER SAY NEVER AGAIN**. He also worked on a non-camp version while the **Batman** TV show was still popular of another comic book/radio/serial hero, **The Green Hornet**, with Van Williams as Britt Reid and the Hornet and a then-unknown Bruce Lee as Kato. (The character was brought to the serial screen by Columbia twice in 1940, with Gordon Jones in the role the first time, and Warren Hull, the second time. More about Warren Hull later.)

In the October 1983 issue of *Starlog* magazine, Semple recalled trying to familiarize himself with the Green Hornet character, which was originated on radio by the same people at Detroit's WXYZ station who gave us the Lone Ranger. He had a meeting with George W. Trendle, who created both characters. He said Trendle was then in his 80s, but vigorous and alert.

"I asked him how Britt Reid, the Hornet's alter ego, became a crime fighter," Semple said. "Trendle looked at me as if I was a moron, and said, 'Don't you realize that Britt's father was the Lone Ranger's nephew?' I was absolutely stunned. He said, 'Don't you know there's a picture of the Lone Ranger on Britt's office wall?' Since it had been a radio show, I was bewildered. I decided his company was too fast for me."

The fact remains, however, that Trendle's version of the Hornet was very successful. Sample's didn't even last as long as his **Batman** series. What's more, if Sample thinks he was first to come up with campy serials, he was actually a quarter of a century late!

Whether by accident or design, **THE SPIDER RETURNS** is a hilarious serial. Columbia always did have a little more fun with its serial characters than the deadly-serious Republic (although Universal had some funny one-liners in its serials occasionally), but this time the people behind the cameras seemed to be saying: Let's just have a ball with this one! In the running around which was typical of the Columbia serial chase scenes, whenever the Spider and a group of villains would charge around a corner and spot each other, they would react by



One of the villains is giving the Spider a bad time in this scene from Chapter Two of **THE SPIDER RETURNS** (Columbia, 1941). [Courtesy of Stephen Sally.]

throwing their hands into the air in an exaggerated “oh my goodness” style before the fight would start. The mysterious Gargoyle proved to be one of the most scenery-chewing baddies in serial history, going into a rage when he tunes in on his hirelings with a secret TV camera and finds them having a party, complete with girls and little party hats. One sequence even finds two of the heavies caught in their pajamas (the serial narrator informs us that even crooks must sleep).

The narrator seemed to be having as much fun as anybody. In the brief prevues of next week’s chapter, when we would see Dave O’Brien sneaking down a corridor, the narrator would intone: “Does he suspect the danger that lurks behind the door?” As two crooks jump him, the narrator adds: “Well, he does now.” In the teaser for Chapter 11, the narrator asks: “Are these four gangsters unhappy? What about, we wonder? At least they’re doing something about it!” Still another prevue shows some of the crooks running after and climbing on a train. “Do they have a ticket?” the narrator asks. The “funny” narration for the cliffhangers on TV’s *Batman* were certainly no more amusing than those in **THE**

SPIDER RETURNS.

The emphasis on comedy in the 1941 **SPIDER** serial was even more of a surprise to viewers of the first one, **THE SPIDER’S WEB**, in 1938. It had much of the same cast (Warren Hull as the Spider, Kenneth Duncan as Ram Singh, although Mary Ainslee replaced Iris Meredith as Hull’s girl friend and Dave O’Brien replaced Richard Fiske as one of his aides), one of the same directors (James W. Horne, who soloed on **THE SPIDER RETURNS**, directed with Ray Taylor in **THE SPIDER’S WEB**) and even a similarly-mysterious villain (the Octopus instead of the Gargoyle). But **WEB** was played pretty straight, making **RETURN** somewhat of a shock. After you watch it for a while, though, it becomes a lot of fun — probably a lot more than the Semple style fun.

The Spider originated in a pulp magazine in 1933, as one of the spinoffs of the very successful *Shadow*. The first Spider author was R.T.M. (Reginald Thomas Maitland) Scott, an author with an engineering and military background. Scott also created Nita Van Sloan (who at times seemed even more sophisticated in her relationship with hero Richard Wentworth than Margo Lane had with



The Spider holds a villain at bay in this scene from Chapter Two of **THE SPIDER RETURNS** (1941, Columbia). [Courtesy of Stephen Sally.]

Lamont Cranston), Ram Singh, Jackson and Inspector Kirkpatrick (who became Commissioner Kirk in the serials, played first by Forbes Murray and then by Joe Girard). *Popular Publications* then began using a house name, "Grant Stockworth," as the author of the Spider stories. In his *Informal History of the Pulp Magazines*, Ron Goulart says this was most often a writer named Norvell W. Page, who often wore a cape himself in visits to editorial offices. Page resculptured the Spider's disguise (a "hawk-like and predatory" nose altered by putty, a mouth made to look like a gash, false bushy eyebrows and a lank, black wig . . . it sounds for all the world like Dr. Jekyll changed into Mr. Hyde) and gave him opponents bent on world conquest or equally evil ambitions.

Popular Publications trumpeted the first serial as follows: "Columbia Pictures Corporation has put the Spider on the silver screen in a thrilling, heart-hammering, 15-part chapter-play, **THE SPIDER'S WEB**."

Warren Hull, already mentioned, played the Spider (as well as alter ego Richard Wentworth, and Blinky McQuade, a one-eyed "gangster" whose identity

Wentworth created to infiltrate the underworld from time to time — and whose appearance came closer to Page's concept of the written Spider, perhaps). **THE SPIDER RETURNS** was his last serial. **THE SPIDER'S WEB** had been his first. In between, he starred as **MANDRAKE THE MAGICIAN** (Columbia, 1939) and in Columbia's second Hornet serial, **THE GREEN HORNET STRIKES AGAIN** (1940). After that, he is probably best known as the master of ceremonies for TV's 1951-1955 quiz show, *Strike It Rich* (unsuccessful attempts at continuing it saw Bert Parks as host in 1973 and Tom Kelly in 1978), although he did other TV work, too. He was a cast regular on a variety show, *A Couple of Joes*, in 1949-1950, hosted the *Ben Grauer* talk show (1950) and *Cavalcade of Bands* (also 1950), was host-moderator for the *Crawford Mystery Theatre* drama-quiz in 1951, and hosted the *Who In The World* interview show in 1962. He was a likeable and competent serial-hero, and obviously didn't take himself too seriously. In **THE SPIDER'S WEB**, when he is disguised as Blinky with an eyepatch and glasses, and misses the sleeve of his coat while putting it on, he chuckles: "Can't see," in the rough-edged



Contrary to appearances, the Spider has not shot the man in this scene from Chapter Two of **THE SPIDER RETURNS** (1941, Columbia). [Courtesy of Stephen Sally.]

"Blinky" voice. Such workable ad-libs no doubt saved some re-shooting.

Mary Ainslee, as Nita, is more the screaming heroine-in-peril than was Iris Meredith in the earlier serial. Dave O'Brien, before his co-starring "Texas Rangers" series at PRC, seemed good-looking and good-acting enough to have been the serial's hero himself. In 1942, the following year, he became one in Columbia's **CAPTAIN MIDNIGHT** (previous serial appearances had included **THE BLACK COIN** and **SECRET OF TREASURE ISLAND**). Kenneth Duncan, later a frequent villain as Kenne Duncan at Republic and Monogram, has a little less to do as Ram Singh the second time around. But the fun of the serial makes it stand out.

Stan Lee, who engineered Marvel Comics into a very successful publishing position, said during an interview with the *Roanoke Times & World-News* a few years ago that it was the pulp magazine version of the Spider which helped inspire his own creation of Spiderman. Indeed, the web-like mask and cape of the serial Spider resemble Spiderman's garb.

As with **THE SPIDER'S WEB**, the opening credits of each chapter of **THE SPIDER RETURNS** would

start by panning down over a drawing of a huge spider in a web — then the drawing would dissolve into the figure of the actual Spider, in his black hat and mask and overcoat-like cloak with white web-like markings checkered across it (they continued up from the cloak onto the mask, just like today's comic-book Spiderman). As the credits went by, the Spider would simply walk toward the screen and the camera would keep pulling back so all we got was the walking motion, no closing in.

The opening chapter had both a written and read narration. The words rolled up across the screen and someone read them to us. The same basic narration would be used to open each chapter. Directing the acts of a band of ruthless criminals, the mysterious and masked Gargoyle, backed by an unknown Power, seeks to wreck the country's national defenses. Authorities seek the aid of amateur criminologist Richard Wentworth who, unknown to them or the enemy, sometimes takes on the identity of the Spider. . . . It was always along those same general lines.

Then the narration in the subsequent chapters would bring the viewer up to date on the



The Spider keeps the villains covered after they have rendered someone unconscious in this scene from Chapter Three of **THE SPIDER RETURNS** (1941, Columbia). [Courtesy of Stephen Sally.]

situation . . . or seem to. For some reason, the narration would usually take the story up to about the middle of each preceding chapter, and never explain the cliffhanger at all. If you hadn't seen the preceding chapter, you might be forgiven for being curious when the narrator speaks of the Gargoyle tipping off police to raid a farmhouse in hopes the Spider would be captured, and then you see the Spider escaping an explosion trap. That went on throughout the serial, and is a puzzling editorial lapse.

Chapter One THE STOLEN PLANS

The opening narration goes into a scene where six crooks are in the process of cheerfully cracking a safe. Outside, the ominous figure of the Spider swings down the wall of the building. As the gang completes its job and is about to sneak out, the Spider steps through the door, a menacing, silent figure, and backs them up at gunpoint.

A crook manages to knock aside the Spider's pistol, which proves to be a tactical error. In this

serial, the Spider fights even better than he shoots, thinking nothing of taking on whole roomfuls of thugs at a time. He is in the process of mopping up this bunch when one of them gets off a shot, hitting one of his own companions. The Spider regains a weapon and fires a bullet into the room's fire alarm, setting it off and sending the crooks scurrying. The Spider chases them away and then, spotted by police checking the alarm, is in turn chased by the authorities.

The Spider (Warren Hull) unmaskes and shows himself to be Richard Wentworth, as he joins his aide, Jackson (Dave O'Brien). Jackson says he was shocked to see the Spider outfit again. Harking back to the last serial, he reminds Wentworth that they had told Wentworth's fiancée, Nita Van Sloan, that the Spider was gone for good.

Back at his home, Wentworth is told by his butler, Jenkins, that another aide, Ram Singh, has put on "record number twelve" to give illusion that Wentworth is taking telephone calls. "Oh, which one is that?" asks Wentworth. "The one where you're in the lab and can't be disturbed," Jenkins refreshes his memory.



Kenne Duncan as Ram Singh awaits instructions from the Spider in this scene from Chapter Thirteen of **THE SPIDER RETURNS** (1941, Columbia). Notice that the Spider is carrying a revolver instead of the automatic pictured in the earlier chapters. [Courtesy of Stephen Sally.]

While the Spider and his aides are holding a council of war, a similar meeting is being held by the crooks. One of them hears their leader entering the meeting room. "Places! Speak only when you're spoken to!" he hisses as the leader enters. It is obvious the leader runs a tight ship.

This is the Gargoyle, with a mask and cloak of his own, covering all his features. With some trepidation, Trigger (Anthony Warde), the chief's action heavy, reports that the Spider spoiled their most recent crime against America's defenses. "That is of no account," the Gargoyle declares. "We'll take care of that publicity-seeking hound in due time!" (This reference is more in tune with the Spider stories in the pulp magazines than this serial. In the written stories, Wentworth would sometimes get very angry when authorities blamed him for crimes and took the credit themselves for his success in thwarting criminals. Warren Hull took it all in stride.) Despite his easy acceptance of the situation, the Gargoyle does add that they must take care of the prisoner the Spider had left unconscious for the police at the scene of the attempted crime, to keep him from talking.

Commissioner Kirk (Joe Girard) is worried about the opposite problem — keeping the captive alive. He approaches Wentworth to help protect the man. Nita (Mary Ainslee) tries to talk Wentworth out of becoming involved, but Wentworth reminds her that these are troubled times and everyone must do his bit.

Wentworth goes into his Blinky McQuade disguise — a patch over one eye, glasses, some facial makeup, some padding under his coat to make him appear heavier. Although the police don't know Wentworth is the Spider, some of the higher-ups do know about alter ego as Blinky, a "criminal" identity he has established with the help of the police to infiltrate the ranks of the underworld from time to time. (It was also used in **THE SPIDER'S WEB**.) In this case, the police pretend to arrest McQuade and put him in the cell of the Gargoyle man, Brown. McQuade offers to get word out to Brown's friends if Brown has a message, in turn for being allowed to join the gang. But Brown, though worried, won't buy it. McQuade throws out a cigarette — his signal for a guard to take him out of the cell — and reports to Kirk that Brown is stewing and, properly



The Spider investigates a crippled corpse (notice the crutch on the desk) in this scene from the Final Chapter of **THE SPIDER RETURNS** (1941, Columbia). [Courtesy of Stephen Sally.]

pressured, would probably talk.

He suggests a plan to Kirk. "I suppose you know, Wentworth,, that this is a little irregular, to say the least," Kirk says. "Necessity makes us overlook technicalities," says Wentworth, who is not at all interested in the civil rights of criminals.

As Wentworth and Jackson head for Wentworth's home, their car is trailed. They speed up, only to be fired at. Wentworth fires back, hitting a tire and disabling the pursuing vehicle. "I'm a wreck. Look at my nose," complains a crook who hit the windshield on impact. "It improves your looks, if anything," says the other.

Kirk has arranged to have Brown brought to Wentworth's home, where Wentworth and company offer him protection if he'll talk. He is about to, but someone shoots and kills him through a window. So much for protection.

"SABOTAGE," blares across the screen, with background shots of explosions and other library footage. The Gargoyle is going on a real rampage.

Wentworth and Kirk meet with a group of defense manufacturers and financiers on how best to combat this menace. A gas bomb is tossed into their

midst and, though it doesn't seem to seriously bother anyone, it provides enough confusion for the crooks to get in and grab Holden, one of the developers of new defense mechanisms. Wentworth tries to stop him, but his pistol is shot from his hand. He pursues them, only to have "Operator L" awaiting him in a truck down the road. Wentworth loses control of his car but jumps clear before it crashes.

Holden has been taken to an airfield. As he is about to be put aboard an airplane, he begins to struggle. "Wait a minute!" Trigger tells him. "Now, don't make us get rough. Because when we get rough, we get rough!" Apparently impressed by this bit of logic, Holden subsides.

Wentworth has managed to trail the group to the airfield, and gets the drop on them, but he is jumped by one of the saboteurs and knocked out. Trigger decides to put him in the plane so his death will look like an accident. The pilot goes up, smashes the controls, leaving Wentworth inside as the plane heads for the ground and a parachute is seen before the crash — a rather expensive way to kill Wentworth, compared to a bullet, but very effective.

Chapter Two

THE FATAL TIME BOMB

But Wentworth has come to before the pilot jumped, and overcome the other man. It is Wentworth's parachute we see before the crash, not the pilot's. Landing, Wentworth pulls his hat out of his coat, where he had thoughtfully placed it, puts it on his head and finds his way to where the Gargoyle's radio instructions are being picked up by his men. Wentworth hides in the trunk of their car as they leave.

They go to a cabin where Holden is being electrically tortured over the hiding-place of those plans the criminals were after in the opening of the first chapter. Holden insists that the police saw the Spider escape with them, but the villains are unconvinced.

Suddenly the Spider crashes into the room, down the chimney of all places, only it's not Santa Claus who rips through the gang with flying fists. The Gargoyle himself has been questioning Holden, but manages to slip away in the fighting and call the police, telling them the Spider is at this farmhouse. "What about the boys?" a henchman reminds him. "Oh, for a moment I forgot about them," says the Gargoyle. He gets on the radio to his own men, informing them the police are on their way and to get out. "It's the boss' voice! Beat it!" a thug, obviously conditioned to instant obedience, calls out. Even though they have managed to knock out the Spider, they leave before doing anything further to him. Coming to, the Spider scrambles back up the chimney as the police close in. He drops from the roof onto a police motorcycle. With a police car in pursuit, he catches up with Jackson and Ram Singh in his own car, and does a very realistic-looking transfer from cycle to car. Once its rider is off, the cycle falls over in the middle of the road, forcing the police car to halt.

Jackson and Ram Singh had heard the radio call for the police, too, which was why they showed up in the first place. Back at Wentworth's home, Nita has used a record of Wentworth's voice to account for his whereabouts.

Westfall (Bryant Washburn), a defense developer with expertise in chemistry, tells Kirk a cylinder of a dangerous gas is missing. The gas, developed for defense use, could be analyzed and duplicated by an enemy power, if not recovered. Kirk telephones Wentworth about it.

Jackson answers. Covering the receiver, he asks: "Shall I put on a record?" "No, you fool, I'm here, I'm here," Wentworth says. But then he mistakenly answers in the hoarse voice of Blinky McQuade, without thinking. He covers it by coughing, then answers in his normal voice. It is one of those comic moments unusual in serious-business serials.

As Blinky, Wentworth finds one of the gang's meeting places at a local bar. He taps their phone,

and learns that one of the Gargoyle's men is bringing the explosive device needed to sabotage a communications plant. The device is armed before the Spider crashes in, tackling four saboteurs posing as telephone repairmen. Although finally conked from behind by Trigger, the Spider has managed to hold the four off until an alarm brings help. But he is lying on the floor of the plant as the explosive goes off.

Chapter Three

THE SECRET MEETING

Wentworth manages to scramble into the manhole exit from the underground area where the bomb is. He emerges in time to see the saboteurs' car escaping. The alarm has provided the plant people time enough to save the records and formula that were to be blown up. Wentworth barely gets aboard the escaping car, and the police see only the Spider leaving the area after the explosion, mistakenly blaming him once more for what happened. The Spider jumps from the car, hides his cloak and mask, and goes back to the scene as Wentworth. When the police catch the car, they find one of the crooks but not the Spider.

The Gargoyle holds another meeting to bawl out his men, over their failure. Chagrined, they all bow as he stalks out. Trigger says they may not be able to get the Spider, but they can get Wentworth "dead easy" and maybe impress the boss that way.

Wentworth tells Nita to set up another meeting of the industrial leaders. "After what happened at the last meeting, I doubt if any of them will show up," she says reasonably, but she telephones Holden and all the others, anyway.

We now see that one of the industrial leaders is the Gargoyle. One of Nita's calls is to him. He is not in his home but, like Wentworth, has a mechanical means of alibiing himself over the phone. From his secret headquarters, he activates a metal arm to lift his home phone off the hook and allow him to talk into it by radio. But we hear only Nita's side of the conversation, and so can't tell which industrialist she is talking to.

A raid on Wentworth's home leads to a fight between Wentworth and his butler and several of the Gargoyle's men, while still others in the gang try to capture Nita. The arrival of Jackson and Ram Singh routs the gang.

At the meeting, Wentworth returns the papers taken in the first chapter from Holden's safe. He explains that the Spider had been hanging onto them for safe-keeping. Holden arranges to have the papers sent to a vault by armored car. But the Gargoyle, being one of the men at the meeting, is able to tell his men of the plan as soon as it adjourns.

The gang waylays the armored car, setting a fire under it that brings the guards jumping out. Jackson

and Wentworth, trailing the armored car, see what is happening. Jackson joins the fray to give Wentworth time to grab the papers and flee in the armored car. Some of the thugs go after him. But the gang knows something Wentworth doesn't — the road ahead is barricaded. Wentworth crashes into the barricade.

Chapter Four **THE SMOKE DREAM**

There is nothing added to this week's chapter that wasn't seen last week. The crash occurs just as shown previously — and the Spider simply climbs out through the armored car's windshield, unhurt. Jackson has been taken prisoner, but the Spider distracts his guard and they flee in a captured car with the Gargoyle's gang in pursuit. Suddenly, the figure of the Spider jumps or is pushed from the fugitive car. The gang stops, jumps on him, begins beating him, and finally unmasks him, only to find that it is Cahill, one of their own men.

Wentworth delivers the papers to the security vault. Meanwhile, the Gargoyle's scientific assistant, a fuzzy-haired character named Stephen (Harry Harvey), demonstrates an explosive which delights his boss. The Gargoyle plans to use it against a new airplane motor developed by Van Sloan (Charles Miller), Nita's uncle.

Nita asks Wentworth to come with her to the demonstration of her uncle's new motor, but Wentworth, as Blinky, has other plans. He drives in the car he and Jackson escaped in, which belongs to the Gargoyle's gang, to the restaurant where he knows some of the gang hang out.

Trigger is understandably upset when Blinky tries to sell him back his own car. After a brief scuffle, Blinky pushes Trigger away and tells him just to take the vehicle. As an afterthought, he also returns Trigger's watch, which he removed during their flurry. When Blinky offers to take care of Wentworth for Trigger's gang, Trigger begins to think Blinky might just be crazy enough to use.

Blinky tells Trigger he has pretended to serve as an informant for Wentworth so as to be on his good side, and will have no trouble getting to him. To prove it, he phones Wentworth to set up a meeting. As Trigger listens in, Blinky talks to a recording he made earlier as Wentworth.

They leave for Blinky's assassination. "Got a gun?" Trigger asks. "Sure. Pretty one," Blinky says, displaying a little pearl-handled silver revolver. "Hey, that's my gun!" Trigger bawls.

In Morse code during the phone conversation, Blinky/Wentworth has tapped out a message to Jackson to disguise himself as Wentworth and come to the meeting. Once there, Blinky pretends to shoot "Wentworth" (Jackson's disguise is amazingly good; in fact, Warren Hull plays the disguised Dave O'Brien). The police arrive before Trigger's men

can confirm the kill. In getting away, Blinky "shoots" one of them (the police are in on the trick and one plays dead).

Blinky manages to hear a radio message from the Gargoyle giving orders to blow up the Van Sloan plane. "Your idiotic action in shooting a policeman will receive my attention later," he adds menacingly. "Oh my, oh my," Stephen moans.

Two of Trigger's men stay with Blinky when Trigger declines to take him along on the job. Blinky gives them drugged cigarettes, then phones a warning of sabotage to the plane. He meets Ram Singh outside, and they drive to where the plane is being kept. As the Spider, Wentworth attacks the gang but, during the fight, the explosion planned by the saboteurs is set off.

Chapter Five **THE GARGOYLE'S TRAIL**

It doesn't hurt the Spider, who crawls out of the debris, stands up groggily and moves away. The police arrive. They spot what appears to be the silhouette of the Spider behind a glass of an office door, and fire. The shadow was only a dummy. But they do find a man, unconscious, in the Spider's costume — one of the crooks Wentworth leaves behind while escaping through a window.

Ram Singh has disabled the crooks' car, so they are delayed in getting back. This gives Wentworth time to don his Blinky disguise, return to where the two crooks at the meeting place are still sleeping, and wake them, convincing them they've been together all the time. But the ever-suspicious Trigger, on finding his men had dozed after smoking, demands to see Blinky's cigarettes. Blinky surrenders them — they turn out to belong to Cahill, from whom Blinky lifted them earlier. In frustration, Trigger slugs the unfortunate Cahill.

Trigger reports to the Gargoyle by radio, and is ordered to eliminate the man who drew the heat of the authorities by killing a cop. Trigger sends the other men out and, apologetically, explains to Blinky that he must shoot him. Blinky doesn't see it that way. He manages to jump Trigger and disarm him, then threatens him with his own weapon. The police arrive. Blinky says he shouldn't do it, but he'll give Trigger a better break than Trigger was giving him, and cover for him while Trigger flees. Trigger escapes thinking Blinky is shooting it out with the police.

"This one-eyed Blinky must be fearless," the Gargoyle says after Trigger reports to him. Then he gives Trigger a belt with wires and gadgets on it. "Put this on." "What's this for?" Trigger asks. "It's not necessary for you to know what it's for. Put it on!" the Gargoyle snaps.

At the next meeting of the industrialists, the Gargoyle — speaking through a recording, warns them to stop their efforts against him. Wentworth

realizes someone in the room pulled a string to start the record playing — which means someone in the room is the Gargoyle.

He tells Commissioner Kirk he is particularly suspicious of one man, but doesn't say who. He and Jackson check on the man, and find a map leading to the place where Holden had been held. Wentworth recognizes it, and knows it's a trap. "Mind if I stick your neck out?" he asks Jackson. Jackson agrees. "Stout fellow," Wentworth applauds. So it is Jackson who goes into the place first, and is jumped by the Gargoyle's men.

The Gargoyle speaks from another room, as he had when they were there before. The Spider comes in behind him and gets the drop on him. He pulls off the mask, to reveal a dazed Van Sloan. The Gargoyle's voice had not been coming from the costumed figure, but a speaker hidden nearby. The Spider traces the speaker wire, and suddenly drops into a trapdoor.

"I'm trusting you to carry on," the real Gargoyle tells his men as he leaves. Below, in the trap, a fire is set off and spreads, about to engulf the Spider.

Chapter Six

THE X-RAY EYE

Like a Spider, Wentworth climbs out of the trap, up the walls. "We can't leave him there," one crook says, as the police once again race to the scene. "He ain't finished." "His arms can't hold out forever. Order is orders," says another, and they leave.

The Spider produces a hook on a rope. He manages to hook it around the top, and pull himself up the rest of the way to freedom. He leaves his costume on one of the dead crooks (apparently he has plenty of spares).

The Gargoyle wants to try out Stephan's newest invention, the X-ray eye machine. The belt he made Trigger put on acts as a receiver. Stephen works the switches on the octopus-looking machine, which seems to dance around. Stephen explains that it is locating the direction where the belt is. "Never mind the technicalities. Make it work," the Gargoyle yells. Finally, it settles down. "Victory!" enthuses Stephen. But he is less happy when he peers through the periscope-like device to see what it reveals.

The Gargoyle is enraged when he looks. Revealed through the X-ray eye is his gang, Trigger and all the rest, boozing and partying with some girls. "The fools! I'll teach them to play while I wait!" He calls Trigger with his radio beeper.

Trigger, wearing a little party hat, tells everyone to hush up while he talks with the boss on the radio. He is flapperghasted when the Gargoyle knows all the details about the party. "Get those girls out of there!" he shrills. "One thing is certain! Your wild parties must cease! I demand your undivided attention! Is that clear?" He tells Stephen to prepare to

distribute the belts to all his men.

Trigger, on the Gargoyle's orders, makes up with Blinky. Through the X-ray eye, the Gargoyle looks him over, then allows him to be hired for a safe-cracking job.

The job involves getting the plans for a bombsight assembly. Blinky tells the men who have slipped into the building with him to leave him alone in the room with the safe, so he can concentrate. He hammers at the lock. When they leave, he sets up a record-player to continue the hammer sounds while he puts on the Spider disguise.

He enters another way as the Spider. When the Gargoyle tunes in through the belts, he is horrified to see the Spider mopping up his mob. The Spider, outnumbered, flees in a truck with the bombsight parts. "We don't dare go back without the shipment," one of the crooks says, and they give chase. The truck goes down a road where the bridge is out, and plunges over a cliff.

Chapter Seven

THE RADIO BOOMERANG

The Spider jumps clear before the plunge, unknown to the Gargoyle who watches his men looking down at the wrecked truck. "The fools! Why don't they go down there after him?" he murmurs. The police arrive, and the crooks scatter. Back in the Gargoyle's headquarters, the X-ray machine goes crazy trying to keep up with all the belts going in all directions, and it blows.

Kirk informs Wentworth he is going to raid the one hideout they know about through Blinky. Wentworth tries to dissuade him. He fails and, knowing all his undercover work will be for nothing if Kirk chases the small fry out of that one place, he rushes there with Jackson driving and disguises himself as Blinky.

Coming in through a window, Blinky finds Trigger and another goon in their pajamas, taking a nap. (Appropriately, one pair of pajamas is striped like a convict uniform.) He warns them. Trigger tells him to smash the radio so authorities can't trace the wavelength to the Gargoyle. Blinky pretends to, but doesn't. The three flee across a rooftop as the police arrive.

Blinky tells Trigger the safe-cracking job was successful, after all, because he got in and got the plans before the police and Spider arrived. But, Blinky says, he will deliver them only to the Gargoyle. Trigger radios the Gargoyle, who tells him to bring the plans only. Reluctantly, Blinky surrenders them, so Jackson and Ram Singh can trail them to the Gargoyle's lair. It doesn't work. The crooks throw off the pair by switching cars inside a garage.

Wentworth finds Kirk angry at raiding an empty place, but persuades him to give Wentworth the radio they find there. Wentworth talks of zeroing in on the Gargoyle through the radio, and the Gargoyle

overhears. He decides to have Wentworth killed.

Wentworth and his aides call the Gargoyle through the night, trying to get an answer and pinpoint him. They don't know the Gargoyle's men are surrounding the house until the men break in, and the Gargoyle's voice finally does come over the radio, gloating that his murder mob is at the gates. In the fight, gang members kidnap Nita. Wentworth pursues, jumping to their vehicle from his running board but, in the fight, knocked out by a railroad track. The crooks stop and tie him to the tracks as a train approaches.

Chapter Eight

THE MYSTERIOUS MESSAGE

The tying-up job was apparently pretty sloppy. Wentworth comes to, throws off the ropes and rolls clear.

Trigger turns Nita over to a woman called Mother Gant. The Gargoyle contacts Van Sloan, threatening to kill his niece unless Van Sloan turns over his air motor plans.

Stephen, meanwhile, has deciphered the plans delivered by Blinky. Having drawn up a model of all the diagrams and angles, he has produced a picture of a baby carriage. The Gargoyle is perturbed.

Blinky, still adept as a pickpocket, swipes the Van Sloan plans. Van Sloan doesn't realize they are missing until he meets to deliver them to the crooks. He says he must have lost them. Police arrive and give chase. Blinky, losing his hat as they flee, takes Van Sloan's. "Sorry, brother, I lost mine in the line of duty," he rasps.

The hat Blinky "lost" contains a message for his friends. Following the plan, a policeman picks up a speeding Blinky and another crook. Blinky pretends to shoot the cop, as the crook flees. Once the crook is out of sight, Blinky gives the Van Sloan papers to the very-much alive cop, and goes on.

As the Spider, Wentworth tracks Nita and her uncle to where they are being held. He drops a net on their captors, just as the Gargoyle radios his men to dispose of their prisoners because the police are on their way. In the ensuing fight, Nita and her uncle are again taken prisoner and the Spider is trapped in a heavy construction yard, exchanging shots with the enemy. Finally, even as Nita and her uncle are headed on a railcar toward the water, bound to the machine, the crooks manage to drop a weighted claw high above the shack where the Spider is at bay. It falls on the shack, demolishing it.

Chapter Nine

THE CUP OF DOOM

But the Spider has already dived out, hitting the water. He scrambles out and to the water's edge in time to stop the car with the Van Sloans tied to it. As the police arrive, the gangsters flee.

Another of the Gargoyle's men has been killed in prison. The authorities can't seem to keep any of them alive. Poison coffee was used this time. Meanwhile, still giving them no explanation of what their belts were for, the Gargoyle has his men remove and return them. "What've we done now?" one crook wonders aloud.

Two of the Gargoyle's men, spying on Van Sloan, overhear Wentworth plan to test his motor. They call in to Stephen, who sends them to the Gargoyle's real home. One reports to the Gargoyle in person, although we don't see the man's face. His reward is to be killed. "No one can know my identity and live," the Gargoyle explains.

The crooks climb aboard a train to steal the motor as it is being shipped. The Spider gets aboard also, and frustrates their plans. As the Gargoyle watches all this through a new invention by Stephen, Wentworth's men arrive and the crooks escape.

Wentworth meets with the group of leading industrialists, and tells them he will arrest the Gargoyle after the test of Van Sloan's motor. The Gargoyle has one of his men take the place of the real pilot, but Wentworth recognizes him. He knocks him out, and announces to the assembled group that he will take the plane up himself — not knowing the Gargoyle man had planted a bomb, planning to bail out after the plane reached a certain speed.

The motor is supposed to be able to be powered from the ground through electrical transmission, so less fuel is needed in the air. The switchover to ground power works fine. But as the plane hits the higher speed, the bomb goes off, sending it crashing to earth.

Chapter Ten

THE X-RAY BELT

Jackson and others rush to the downed plane. He says Wentworth is dead — but he's wrong. As the crowd stands about mourning, Wentworth comes around and chastises them.

Jackson and Ram Singh bring a strange belt they had captured earlier from one of the crooks, delivering it to Wentworth in bed where he is recovering from his injuries. The Gargoyle tunes in and watches. Wentworth works out a plan with Kirk for Blinky to "rescue" the captured pilot. He chases the car with the man in it, firing at the police and seemingly hitting them all. "Gee, Blinky, you bumped three of 'em off," the man says, horrified. It's all in a day's work for Blinky.

Again, Blinky tries to meet the Gargoyle face to face. He draws another safe-cracking assignment instead. Deliberately, he trips the alarm so the men with him will have to flee to their boss.

An enraged Gargoyle tells the men to pay off Blinky and get rid of him. The Gargoyle has taken Gaylord, one of the industrialists, as prisoner,

partly to make people think Gaylord is the Gargoyle when he turns up missing.

Figuring this out, the Spider crashes in to the hideaway. The Gargoyle drops his window down in front of where he is giving orders. The Spider smashes through it with a chair, but is overpowered. He winds up on a conveyor belt, headed for a fiery death.

Chapter Eleven

LIPS SEALED BY MURDER

"I'll finish him," one of the crooks says, drawing a gun. "No, I have a better plan. This time there'll be no slipups," says the Gargoyle. This sequence, missing from the previous chapter, leaves Wentworth as the Spider heading toward a furnace fire. Gaylord picks up a gun and fires at the machine. The Spider gets back into the fray, the police arrive, and for a while everybody seems to be chasing everybody. Gaylord runs into the Gargoyle, pulling his mask off and finally seeing who he is. But the secret dies with him, as the Gargoyle shoots him.

Wentworth informs Kirk that Gaylord wasn't the Gargoyle, after all. Back at Wentworth's home, some of the Gargoyle gang make yet another raid, this time to regain the belt. Jackson and Jenkins fight them, throwing the belt from one to the other as if in a game of keep-away. Wentworth and Ram Singh arrive, and the crooks escape a little the worse for wear.

The Gargoyle begins to realize the obvious — every time Blinky goes on a job, something goes wrong. He again gives Trigger the task of snuffing out Blinky. Jumped by the gang, Blinky puts up a fight — and suddenly the Spider shows up, firing his pistol and frightening the gangsters away! It is Jackson, wearing the Spider disguise. Wentworth follows the gang, and this time stays with them through their car switch. He hides in the back of their truck, but the Gargoyle spots him through Stephen's viewing device and radios a warning. Wentworth is caught and knocked out. One thug starts to shoot him. "Wait. Remember what the boss said. It has to look like an accident," Trigger says, repeating what has saved many a serial hero.

If they want it to look like an accident, they have a strange way of going about it, because the first thing they do is tie Wentworth up. They put him in a car, and some of the not-so-bright crooks start to get in the back. "You mugs ain't going anywhere," Trigger reminds them. With Wentworth tied in the car, they shove it over a cliff into a river.

Chapter Twelve

A MONEY BOMB

Jackson and Ram Singh arrive on the scene as the thugs depart. Jackson dives into the river, and comes up with Wentworth. "I'm afraid we're too late.

He's gone," Jackson tells Ram Singh. Wrong again, as the reviving Wentworth soon shows. What's more, he has a duplicate belt from the one recaptured by the enemy. He still doesn't know what it does, but he has duplicated it in all particulars.

Stephen's X-ray machine begins jiggling and reacting. The Gargoyle thinks he now has all the belts, so the machine has gone wild. "My machine doesn't lie!" Stephen proclaims. "It's lying now!" says the Gargoyle. He tunes in, and is enraged to find that Wentworth is alive, despite Trigger's report to the contrary. To redeem himself, Trigger is given the assignment of masquerading as the Spider. Although he never says why, the Gargoyle has suddenly become convinced that Wentworth and the Spider are one.

Kirk and Wentworth confer with one of the industrialists about a new chemical explosive developed for the country's defense. They decide to call together the committee for financial backing to produce it. Wentworth figures the Gargoyle knows about it already, anyway. When Kirk leaves, he finds he has a new "chauffeur" — and finds the Spider in his car, pointing a gun at him!

The fake Spider phones Wentworth for ransom money for Kirk. The money is to be dropped from an airplane at a designated spot marked by an "X." Wentworth makes the aerial delivery, not knowing the Gargoyle's pilot is also in the air, assigned to shoot him down once he drops the money. On the other hand, the crooks don't know Jackson is stationed near the drop zone to try and follow them.

The pilot attacks Wentworth's plane with a machine-gun, but Wentworth outflies him and shoots him down instead, with a pistol. Landing, he meets Jackson. The crooks find the "money" is only newspaper bundles. Trigger, as the Spider, goes in to a room to kill Kirk, but the real Spider crashes in. The crooks flee in a motor launch, with the Spider in pursuit. Their shots release the explosive gas, which blows up the craft on which they are fighting.

Chapter Thirteen

ALMOST A CONFESSION

The Spider dives overboard in time to escape. Trigger has been taken prisoner, and Kirk — who did not see the arrival of the real Spider in the outer room — now thinks he has the Spider in custody. But the Gargoyle manages to counter that, by having his men kidnap Nita Van Sloan.

Nita refuses to write the letter demanded by the Gargoyle. Back at his home, Wentworth has put Trigger in the torture device used earlier on Holden — a kind of electric chair. It's really unplugged, but Trigger doesn't know that. Wentworth asks him about the belt, but Trigger does not talk.

The Gargoyle tells Stephen that Wentworth has his electric chair. Tuning in through the duplicate belt on Trigger's plight, he tells Stephen the

situation is his fault and slaps him. "You stuck me," Stephen says. The Gargoyle has other fish to fry, sending his men to rescue Trigger.

A group of men breaks into Wentworth's home, and take Trigger with them — only these are men brought by Wentworth, pretending to be working for Blinky. Blinky threatens to rub out Trigger for trying to kill him a second time on the Gargoyle's orders. He allows Trigger to radio the Gargoyle, and say that Blinky will return Trigger for \$50,000. They settle on \$20,000, plus Nita for security. Blinky refuses at first but finally says, if the Gargoyle will pay off in person, "I'll go for it."

Trigger brings Blinky into the Gargoyle's lair. They walk into Nita's cell, and Blinky begins talking before she can turn around and give anything away: "So that's the filly that's worth a lot of dough? I ain't interested." But he agrees to take her along, which is what he had in mind all along. The Gargoyle joins them. "So you're the big shot. What's the idea of the Halloween costume?" Blinky says. Although highly insulted, the Gargoyle pays off. As the other crooks walk away, Blinky gives Nita a pistol to keep them away — then he whips off his Blinky guise and faces the Gargoyle as Richard Wentworth.

They fight. Wentworth finally overpowers his antagonist, and pulls off the mask — only to find it is simply one of the Gargoyle's gang, impersonating him. The real Gargoyle is outside, and presses the necessary buttons to close the door to Nita's cell and start the spiked walls closing in on the hapless pair.

Chapter Fourteen

SUSPICIOUS TELEGRAMS

The narrator brings us up to date with the cliffhanger this time, saying Wentworth invades the Gargoyle's lair "where he confronts the Gargoyle face-to-mask for a showdown!" But it's not the Gargoyle, of course, and Wentworth and Nita are trapped between two walls, closing in on them. The police arrive with Wentworth's aides, who stop the walls before they can crush the pair, and capture the fake Gargoyle.

Stephen gives the real Gargoyle a glove with certain fingerprints on it, but he does so under protest. Stephen is clearly having second thoughts about serving his irate master.

Wentworth dresses as the Gargoyle so the fake one will believe his boss was caught. Before he can give away anything, though, the lights go out and his is shot. The gun found when the lights go on is checked for fingerprints, since someone in the room had to pull the trigger. The group of industrialists is all present, but none of their prints match those on the gun. To Kirk's surprise, it is found that Wentworth's prints do match. "The one we least suspect is the guilty man in many cases," one of the businessmen proclaims. Kirk says he knows Went-

worth is innocent but must place him under technical arrest. Wentworth says he doesn't mind. "Certainly not. If you can catch me." With that, he overturns a table and slips through a door.

Kirk comes to Wentworth's home, and finds a record labeled the "Kirk record." He plays it, realizes Wentworth has used it on him frequently, and smashes it in anger. Wentworth appears and calms him down. He has found the glove with his own fingerprints on it, and explains how they got on the gun.

Nita calls about a committee meeting, and Wentworth — who had not set up any meeting, being a fugitive — realizes it's a trap. All the industrialists show up but Cartwright, so he is suspected of being the Gargoyle. They all got telegrams of the "meeting," they find out. Westfall's explosives are stored at the meeting sight, but are perfectly safe, everyone is told, as long as the liquids from the two explosives containers don't come into contact. We all know what the cliffhanger is going to be at this point, right?

The Gargoyle's men take the industrialists prisoner, and herd them into an adjoining room. Cartwright, who has arrived late, is blamed. Outside, one of Trigger's men ask how the boss is going to escape if the industrialists are wiped out. Trigger says the boss has that figured out.

Inside, Cartwright pulls out a pistol and holds the men at bay while he escapes through a window. McLeod (Corbet Harris) opens the door to negotiate with the criminals. Trigger fires, and he drops. Meanwhile, the remaining three industrialists decide to follow Cartwright's window escape and risk the possibility that Cartwright might be waiting to shoot them outside.

The Spider arrives, diving into the nest of criminals and sending them every which way. The explosive mixtures, one black and one white, are tipped over in the fray. They slowly come together, and the explosion occurs.

Chapter Fifteen

THE PAYOFF

The Spider scurries into a metal casing before the blast, and it protects him from the explosion and the room falling in afterward. The industrialists outside are now convinced that Cartwright is the Gargoyle. Later, the police capture Cartwright, but Wentworth tells Kirk the man is innocent.

Wentworth explains that he traced some money from the power backing the saboteurs to one of the other men. And the Gargoyle made one other mistake. In the glove with Wentworth's prints on it, the Gargoyle left a set of his own prints inside when he wore it. Cartwright insists on being arrested anyway, for his own protection. He had been threatening to have Kirk's job over the false accusation, until Wentworth pointed out what danger he'd

KATHLYN WILLIAMS

*A Mature Woman of Graphic, Poignant Charm,
Exuding Courage and Poise in Every Conceivable Peril*

by Buck Rainey

Kathlyn Williams is vividly identified with her famous role Cherry Malotte in **THE SPOILERS** (1914), having made this dancehall girl of the North so splendidly human, so superbly alive, that it still stands out as one of the splendrous roles of her career. But the reputation she gained for this film is as nothing compared to that emanating from **THE ADVENTURES OF KATHLYN** (1913), the forerunner of all cliffhanger-type serials. In collaboration with *The Chicago Tribune*, Colonel William Selig produced and released the serial concurrently with the *Tribune's* publication of each episode's story. This was at the time of the great circulation wars and the *Tribune* was fighting for its life. The idea was not original with Selig or the *Tribune*, for it had just been done by Edison and McClure's *Ladies World* with Mary Fuller's **WHAT HAPPENED TO MARY?** (1912). But Selig's idea was to pull even more fans for the theatre and subscribers to the paper by making an adventure film filled with wild animals and plenty of thrills that would act as a magnet to draw the vicarious adventure hungry masses. He had already made a number of 1- and 2-reelers with Kathlyn and others featuring wild animals, and so the serial was made, proving so popular that, according to author Kalton Lahue, "couples danced to a hesitation waltz named in her honor, sipping Kathlyn cocktails between sets; the ladies wore Kathlyn-style coiffures and hats, while the gents carried a postcard pose of their favorite film star." Over 50,000 copies of the postcard were sold in Chicago, the home of Selig Pictures, in a matter of days. The *Tribune's* circulation went up 10%, Miss Williams' name became a household word, and Colonel Selig not only made a profit on his pioneer serial but proceeded to make a whole series of films using what came to be called the "Selig Zoo" (and which later became the nucleus for the famed San Diego Zoo), with Kathlyn starring in many of these wild animal flicks.

Kathlyn had a way with animals. Author Bess Burgess, writing in the January, 1917 issue of *Photoplay*, said, "Any young woman who will sit down in a bathing suit and try to convince a large and vicious looking lion that he is wrong, as Kathlyn Williams is doing, must be a woman of courage and poise. And Kathlyn Williams is." Not just word, those. Kathlyn actually did love animals and maintained quite a menagerie herself at her Beverly Hills estate. One writer who knew her once remarked, "Had Noah's Ark been hit by a submarine, all the

notes that have ever emanated from the minds of the world's brainiest diplomats would not have consoled Kathlyn Williams, for she is the lover of animals such as I have never had the pleasure of meeting in all my life."



2, a Serie

KATHLYN WILLIAMS

N.º 16

A postcard of the type mentioned in column one.
[Courtesy of Author's collection.]

The following remarks by Kathlyn herself, as recorded in an interview published in the January, 1917 issue of *Motion Picture Classic* well illustrate her feelings for the Creatures she worked with for several years in such films as **LOST IN THE JUNGLE** (1911), **RESCUED BY HER LIONS** (1911), **HARBOR ISLAND** (1912), **A WISE OLD ELEPHANT** (1913), **THOR, LORD OF THE JUNGLES** (1913), **THE LEOPARD'S FOUNDLING** (1914), **THE LADY OF THE TIGERS** (1914), and **IN TUNE WITH THE WILD** (1914):



Wheeler Oakman threatens Kathlyn Williams in this scene from the 1915 Selig film **THE VISION OF THE SHEPHERD**. [Courtesy of Author's collection.]

I have never had an animal turn upon me, no matter how treacherous its nature. Every one of the many accidents I have figured in was always due to some outside cause.

At the studio the folks always say that I am a superwoman in my control over animals, but this I have always regarded as flattery. Animals are just like humans; sincerity and kindness are just as effective—and, I believe, even more so—with animals as with human beings. If you can convince an animal that you are its friend, your problem is solved. The lash may get you temporary results, but the day is bound to come when a turned back will mean injury. Animals, just like persons, will obey thru fear, but only as long as you can keep fear in their hearts.

As an instance, I might cite the case of a particularly ferocious lion that was often used in connection with animal pictures. The keeper never dared go near him unless he held the lash and watched every move of the beast. I tried a different method. Every day I would go to his cage and feed him a little tidbit, always speaking in a loving way. After awhile he began to know me. Every time I neared the cage, he would leap up and come to the bars, whereupon I would give him a bite to eat as a reward.

I was suddenly called away, and after a few months returned to the studio. To the surprise of all my friends, the lion expressed real delight even when he heard my voice as I started to visit him at the cage. Although the keeper and others shouted warnings as I proceeded to start to pat him thru the bars, I did so in perfect confidence. Somehow or another, I just felt that the beast could treat me only as I treated him. I was not disappointed. As frisky as a kitten, he rolled on his back and leaped about as if in joy of seeing me again, alternately licking my hand, and, playfully taking it between his sharp teeth, he softly crushed it as a tame cat would, never injuring me in the least. On seeing my success in handling the animal, the keeper became satisfied that he finally had tamed the wild one. Duplicating my action, he placed his hand between the bars, in an attempt to stroke his head, but with sad results.

With a snarl, the lion leaped at the extended hand and bit it, tearing off several fingers. My power over the beast, however, improved daily. Soon I was able to enter the cage with him. In due time he

appeared in my pictures, and never has he made an attempt to do me any harm.

Kathlyn Williams was a western girl, supposedly having been born in Butte, Montana, on May 31, 1888. There has been doubt expressed about her birth year, some historians believing it was several years earlier because of her sudden "aging" in the early 1920's. Her father was Norwegian, her mother Welsh. No doubt when she left Butte to conquer the world she never dreamed what she'd have to go through life pursued by a couple of hundred assorted wild animals.

She began her stage career as a child, and early became the protege of Senator W.A. Clarke, a man ever ready to help talent in its development. She attended the Wesleyan University, then studied at the Empire School of Acting in New York, later appearing in a number of well-known stage plays, both in the city and on tour.

Coming to Los Angeles, Miss Williams became a member of the famous old Belasco stock company and was also with Willard Mack in Salt Lake City for a time. Pictures came along about that time and she joined the Biograph Company under D.W. Griffith in 1909. In 1910, however, she shifted to Selig and quickly became the company's leading actress, scoring in **TWO ORPHANS** (1911), "The Adventures of Captain Kate" series (1911), **THE ADVENTURES OF KATHLYN** (1913), and **THE SPOILERS** (1914). Her screen persona was that of a perfectly unspoiled girl as natural and genuine as a child, one keenly alive with a diversity of absorbing interests. Lovely blonde hair, deep blue eyes, exquisite coloring, and a relaxed naturalness with both man and beast, as well as being one of the most finished actresses on the screen at that time, were quite enough distinctive characteristics to give her the charisma that kept her working and the public excited about seeing her.

Her westerns were few but good, and the stories were varied. **CHIP OF THE FLYING U** (1914) seems to be her best remembered and most-publicized Selig western, aside from **THE SPOILERS**, whereas, **THE U.P. TRAIL** (1919) for Zane Grey Pictures was her most engaging one.

In 1915 Kathlyn made several hits — **THE NE'ER DO WELL**, **THE CARPET FROM BAGDAD**, **THE ROSARY**, **SWEET ALYSSUM**, and **THOU SHALT NOT COVET**, each feature length and directed by Colin Campbell. It was her best year.

In March 1913 Kathlyn had married actor Victor Kainer. The marriage collapsed but it did produce her only child, a son named after his father. In June 1916 she married Charles Eyton, an actor-producer later to be studio manager for Lasky's. This marriage lasted until 1931, after which she remained single. Her son Victor died in 1922 while on a trip to China with Kathlyn.

Kathlyn left Selig in late 1916 to join the Oliver

Morosco Photoplay Company, where she reigned as a major dramatic actress until 1921. **REDEEMING LOVE** (1916), directed by William D. Taylor, was her first hit. Twice she starred in Cecil B. DeMille epics—**THE WHISPERING CHORUS** (1918) and **WE CAN'T HAVE EVERYTHING** (1918). For William DeMille she did the **TREE OF KNOWLEDGE** (1919), **THE PRINCE CHAP** (1920), and **CONRAD IN QUEST OF HIS YOUTH** (1920). Popular Wallace Reid was her co-star in **BIG TIMBER** (1917) and **THE THING WE LOVE** (1918); she played opposite Roy Stewart in **JUST A WIFE** (1920); and she brought vivid emotion to her dual portrayals of mother and daughter in **THE COST OF HATRED** (1917). And so it went.

After 1921 Kathlyn played major supporting roles through much of the 1920's, since she was too old to play ingenues any longer with conviction. She was believable as an older woman and competent in each role she essayed. Making only a few talkies, Kathlyn retired from the screen in 1934 to travel, to enjoy a peaceful life pursuing her many hobbies, and to entertain socially now and then. A car accident in 1949 cost her a leg and she spent much of her

remaining life in a wheelchair. Kathlyn died from a heart attack on September 24, 1960.

Throughout her career she held the respect and admiration of both public and associates. Known as "The Selig Girl" and "The Bernhardt of the Screen," Kathlyn was also known as the diplomat of Hollywood. Her winsome smile and a nature devoid of any sign of temperment won her many friends. She had serenity and poise—not the artificial poise of the movies, but the poise of character.

Doubtless, much of Miss Williams' success as an actress was due to her own charming womanliness, her beauty, her sincerity, and her dignity, but her rare intelligence gave her the power of discerning the dramatic values of her roles no matter in what social realm they abided. She possessed a rare capacity for identifying herself with her characters, and her work was always finely tempered, subtle, and well balanced. The whole-hearted manner in which she interpreted the woman who has made a mistake, the shallow society leader, and the semi-moral of the early West, all displayed her splendid understanding of the feminine mind and heart. —BR

FILMOGRAPHY: KATHLYN WILLIAMS

1. **LINES OF WHITE ON A SULLEN SEA**

(American Biograph, October 20, 1909) 1 Reel
Linda Arvidson, Kate Bruce, Del Henderson, Florence Laurence, Arthur Johnson, Jeanie Macpherson, James Kirkwood, Kathlyn Williams, Owen Moore, Billy Quirk, Harriet Quimby, Dorothy West, George Nicholls, Charles West
Director: D.W. Griffith
Scenario: Stanner E.V. Taylor, D.W. Griffith
Camera: Billy Bitzer

2. **GOLD IS NOT ALL**

(American Biograph, March 28, 1910) 1 Reel
Linda Arvidson, Marion Leonard, Del Henderson, Mack Sennett, Gladys Egan, Kate Bruce, Alfred Paget, W. Crystie Miller, Gertrude Robinson, Charles Craig, Henry B. Walthall, Kathlyn Williams
Director: D.W. Griffith
Scenario: Stanner E.V. Taylor
Camera: Billy Bitzer

3. **THE FIRECHIEF'S DAUGHTER**

(Selig, June, 1910) 1 Reel
Kathlyn Williams
Director: Frank Boggs

4. **MEZEPPA**

(Selig, July, 1910) 1 Reel
Thomas Santschi, Kathlyn Williams
Director: Frank Boggs

5. **THE CURSE OF THE RED MAN**

(Selig, February, 1911) 1 Reel
Tom Santschi, Kathlyn Williams
Director: Frank Boggs
Scenario: Lanier Bartlett

6. **THE WITCH OF THE EVERGLADES**

(Selig, April, 1911) 1 Reel
Kathlyn Williams
Director: Otis Turner

7. **IN OLD CALIFORNIA, WHEN THE GRINGOS CAME**

(Selig, May 6, 1911) 1 Reel
Kathlyn Williams, Tom Santschi, Tom Mix
Director: Frank Boggs
Scenario: Lanier Bartlett

8. **TEN NIGHTS IN A BAR ROOM**

(Selig, June, 1911) 2 Reels
Kathlyn Williams, Charles Clary
Director: Frank Boggs
Story: T.S. Arthur and William Pratt

9. **LOST IN THE ARTIC**

[Adventures of Captain Kate series]
(Selig, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix
Director: Frank Boggs

Screenplay: Edward McWade

10. **BACK TO THE PRIMITIVE**

[Adventures of Captain Kate series]
(Selig, May 11, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix, Joseph Girard
Director: Frank Boggs
Screenplay: Edward McWade

11. **THE WHEELS OF JUSTICE**

[Adventures of Captain Kate series]
(Selig, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix
Director: Frank Boggs
Screenplay: Edward McWade

12. **THE TOTEM MARK**

[Adventures of Captain Kate series]
(Selig, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix
Director: Frank Boggs
Screenplay: Edward McWade

13. **MAUD MULLER**

(Selig, September, 1911) 1 Reel
Kathlyn Williams, Charles Clary
Story: John Greenleaf Whittier

14. **TWO ORPHANS**

(Selig, September, 1911) 3 Parts
Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, Lillian Leighton, Adrienne Kroell, Leighton Stark, James O'Burrell, Tom J. Corrigan, Charles Clary, Vera Hamilton, Miles McCarthy, Rex De Rossellii, Frank Weed, Will Stowell, Tom I. Comberford, Louis Fierce
Director: Otis Turner
Scenario: Otis Turner
Story: d'Ennery and Dumanoir
Supervisor: Francis Boggs

15. **HOW THEY STOPPED THE RUN ON THE BANK**

(Selig, October, 1911) 1 Reel
Kathlyn Williams, George Cox, Charles Clary, Hobart Bosworth, Tom Santschi
Director: Otis Turner
Scenario: Lanier Bartlett

16. **LOST IN THE JUNGLE**

[Adventures of Captain Kate series]
(Selig, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix
Director: Frank Boggs
Screenplay: Edward McWade

17. **CAPTAIN KATE**

[Adventures of Captain Kate series]
(Selig, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix
Director: Frank Boggs
Screenplay: Edward McWade

18. **RESCUED BY HER LIONS**

[Adventures of Captain Kate series]
(Selig, 1911)
Kathlyn Williams, Tom Santschi, Charles Clary, Tom Mix
Director: Frank Boggs
Screenplay: Edward McWade

19. **THE BROTHERHOOD OF MAN**

(Selig, February, 1912) 1 Reel
William Duncan, Myrtle Stedman, Kathlyn Williams

20. **SONS OF THE NORTHWOODS**

(Selig, March, 1912) 1 Reel
Charles Clary, Kathlyn Williams, Mr. Weed, Mr. Stowell

21. **WHEN THE HEART RULES**

(Selig, April, 1912) 750 ft.
Kathlyn Williams, Charles Clary, Edgar Wynn

22. **DRIFTWOOD**

(Selig, April, 1912) 1 Reel
Kathlyn Williams, Myrtle Stedman, William Duncan, Frank Weed

23. **THE DEVIL, THE SERVANT AND THE MAN**

(Selig, April, 1912) 1 Reel
Kathlyn Williams, William Stowell, Charles Clary, Harry Lonsdale

24. **THE GIRL WITH THE LANTERN**

(Selig, May, 1912) 1 Reel
Kathlyn Williams

25. **THE ADOPTED SON**

(Selig, June, 1912) 1 Reel
Kathlyn Williams, Winnifred Greenwood, Adrienne Kroell, Charles Clary, Denton Vane

26. **THE LAST DANCE**

(Selig, June, 1912) 1 Reel
Winnifred Greenwood, Charles Clary, Kathlyn Williams
Scenario: Kathlyn Williams

27. **THE GIRL AT THE CUPOLA**

(Selig, August, 1912) 1 Reel
Kathlyn Williams, Charles Clary, L.J. Commerford, Frank Weed, Vera Hamilton, Evelyn Allen

28. **AN UNEXPECTED FORTUNE**

(Selig, August, 1912) 1 Reel
Charles Clary, William Duncan, Frank Weed, Lester Cuneo, Walter Roberts, Clara Reynolds Smith, Adrienne Kroell, Harry Lonsdale, Kathlyn Williams

29. **AS THE FATES DECREE**

(Selig, September, 1912) 1 Reel
Kathlyn Williams, Gladys Wayne, William Stowell

30. **HARBOR ISLAND**

(Selig, December, 1912) 1 Reel
Kathlyn Williams, Harold Lockwood, Henry Otto, Frank

Richardson, Ina Dodge, Hobart Bosworth, George Hernandez, Frank Clark, Robert Greene
Director: Lem B. Parker
Scenario: Walter Nichols

31. THE LIPTON CUP: INTRODUCING SIR THOMAS LIPTON
 (Selig, January, 1913) 1 Reel
 Kathlyn Williams, Harold Lockwood, Robert E. Green, Henry Otto, Baby Lillian Wade, Sir Thomas Lipton
Director: Lem B. Parker
Scenario: Lem B. Parker

32. THE ARTIST AND THE BRUTE
 (Selig, January, 1913) 1 Reel
 Kathlyn Williams, Hobart Bosworth, Al Garcia
Story: Otto Breikreutz

33. THE GOVERNOR'S DAUGHTER
 (Selig, January, 1913) 1 Reel
 Kathlyn Williams, Eugenie Besserer, Harold Lockwood, Henry Otto, William Hutchinson, Lem B. Parker
Director: Lem B. Parker
Scenario: Maibelle Heikes Justice

34. A LITTLE CHILD SHALL LEAD THEM
 (Selig, January, 1913) 1 Reel
 Harold Lockwood, Kathlyn Williams, Baby Lillian Wade, Henry Otto, Daisy Prideaux
Director: Lem B. Parker
Scenario: M. B. Gardner

35. TWO MEN AND A WOMAN
 (Selig, February, 1913) 1 Reel
 Kathlyn Williams, Harold Lockwood, Henry Otto
Director: Lem B. Parker
Scenario: Lem B. Parker

36. WITH LOVE'S EYES
 (Selig, April, 1913) 1 Reel
 Kathlyn Williams, Harold Lockwood, Al Garcia, Al W. Filson, Henry Otto, Lillian Hayward
Director: Lem B. Parker
Scenario: Emmett C. Hall

37. A WISE OLD ELEPHANT
 (Selig, April, 1913) 2 Reels
 Kathlyn Williams, Hobart Bosworth, Herbert Rawlinson, Al W. Filson, Toddlies [an elephant]
Director: Colin Campbell
Story: J. Edward Hungerford

38. THE BURGLAR WHO ROBBED DEATH
 (Selig, April, 1913) 1 Reel
 Kathlyn Williams, Harold Lockwood, Baby Lillian Wade, Al Garcia, Dorothy Arnold, Daisy Prideaux, Jessie Wyckoff, Lillian Clark
Director: Lem B. Parker
Scenario: Lanier Bartlett

39. THEIR STEPMOTHER
 (Selig, April, 1913) 1 Reel
 Kathlyn Williams, Baby Lillian Wade, Harold Lockwood, Utahna La Rene, Jessie Wyckoff
Director: E. A. Martin
Scenario: Hettie Grey Baker

40. A WELDED FRIENDSHIP
 (Selig, May 5, 1913)
 Kathlyn Williams, Henry Otto, Al W. Filson, Ferdinand Galvez, Baby Lillian Wade
Director: Lem B. Parker
Scenario: J. G. Nattinger

41. LIEUTENANT JONES
 (Selig, May 10, 1913)
 Harold Lockwood, Kathlyn Williams, Robert Chandler, Al E. Garcia, Eugenie Besserer, Al W. Filson
Director: Lem B. Parker
Scenario: F. Sample

42. THE STOLEN MELODY
 (Selig, May, 1913) 1 Reel
 Al Filson, Al Ernest Garcia, Kathlyn Williams, Harold Lockwood
Director: Lem B. Parker
Scenario: Malcolm Douglas

43. THE GIRL AND THE JUDGE
 (Selig, May 29, 1913) 1 Reel
 Kathlyn Williams, Herbert Rawlinson, Hobart Bosworth, Eugenie Besserer, Gertrude Arnold
Director: Lem B. Parker
Scenario: Lem B. Parker

44. WOMEN—PAST AND PRESENT
 (Selig, May, 1913) 1 Reel
 Kathlyn Williams, Harold Lockwood, Eugenie Besserer, Al Ernest Garcia
Director: Lem B. Parker
Scenario: Lem B. Parker

45. MRS. HILTON'S JEWELS
 (Selig, June, 1913) 1 Reel
 Kathlyn Williams, Henry W. Otto
Story: Maibelle Heikes Justice

46. SONGS OF TRUCE
 (Selig, June 12, 1913) 1 Reel
 Kathlyn Williams, Tom Santschi, Tom Mix
Director: Colin Campbell
Story: Hettie Gray Baker

47. THE TREE AND THE CHAFF
 (Selig, July 11, 1913) 1 Reel
 Kathlyn Williams, Barney Furey, Al W. Filson
Director: Lem B. Parker
Story: Marc E. Jones

48. MAN AND HIS OTHER SELF
 (Selig, July 24, 1913)
 Kathlyn Williams, Tom Santschi
Director: Lem B. Parker
Story: Lem B. Parker

49. THE YOUNG HUNTER
 (Selig, 1913)
 Kathlyn Williams, Tom Santschi

50. THE SHUTTLE OF FAITH
 (Selig, 1913)
 Kathlyn Williams, Tom Santschi

51. A MANSION OF MISERY
 (Selig, August, 1913)
 Kathlyn Williams, Harold Lockwood, Al Ernest Garcia, Henry W. Otto, H. A. Livingston
Director: Lem B. Parker
Scenario: Lem B. Parker

52. THE FLIGHT OF THE CROW
 (Selig, August 13, 1913) 2 Reels
 Kathlyn Williams, Henry Otto, H. A. Livingston, William Hutchinson, Harold Lockwood
Director: E. A. Martin
Scenario: Arthur Preston Hankins

53. A CHILD OF THE SEA
 (Selig, August 29, 1913) 2 Reels
 Kathlyn Williams, Harold Lockwood, Herbert Rawlinson, Al W. Filson, Tom Lawton, William Hutchinson, Lillian Hayward, Baby Lillian Wade
Director: Lem B. Parker
Scenario: Edward McWade

54. THE YOUNG MRS. EAMES
 (Selig, September 20, 1913) 2 Reels
 Kathlyn Williams, Harold Lockwood, Hobart Bosworth, Ethyl Davis
Director: Francis J. Grandin
Scenario: Kathlyn Williams

55. WHEN MAY WEDS DECEMBER
 (Selig, October, 1913) 1 Reel
 Kathlyn Williams, Tom Santschi
Director: F.J. Grandon
Scenario: Gilson Willets

56. THE CONSCIENCE FUND
 (Selig, October, 1913) 2 Reels
 Kathlyn Williams, Tom Santschi
Director: F.J. Grandon
Scenario: Gilson Willets

57. THE TIDE OF DESTINY
 (Selig, November, 1913)
 Harold Lockwood, Kathlyn Williams, William Brown, Baby Lillian Wade, Anna Dodge
Director: Lem B. Parker
Scenario: Ruth E. Morris

58. THE LOVE OF PENELOPE
 (Selig, November, 1913)
 Harold Lockwood, Kathlyn Williams, Hobart Bosworth, William Brown
Director: Francis J. Grandin
Scenario: Maibelle Heikes Justice

59. THOR, LORD OF THE JUNGLES
 (Selig, November, 1913) 3 Reels
 Kathlyn Williams, Charles Clary, Thomas Santschi, Lafayette McKee, William Holland
Director: Colin Campbell
Scenario: Edward McWade
Story: James Oliver Curwood

60. THE ADVENTURES OF KATHLYN
 (Selig, December 29, 1913) 13 Chapters
 Kathlyn Williams, Tom Santschi, Charles Clary, William Carpenter, Goldie Coldwell, Hurri Tsingh, Edmund Cobb, Lefe McKee, Edwin L. Wallock
Director: F.J. Grandon
Story: Gilson Willets
Chapter Titles: (1) The Unwelcome Throne (2) The Two

Ordeals (3) In the Temple of the Lion (4) The Royal Slave (5) A Colonel in Chains (6) Three Bags of Silver (7) The Garden of Brides (8) The Cruel Crown (9) The Spellbound Multitude (10) The Warrior Maid (11) The Forged Parchment (12) The King's Will (13) The Court of Death [Reissued in 1916 as an 8-Reel Feature]

61. THE SPOILERS
 (Selig, April 14, 1914) 9 Reels
 William Farnum, Kathlyn Williams, Bessie Eytton, Frank Clark, Jack E. McDonald, Thomas Santschi, Wheeler Oakman, N. MacGregor, W.H. Ryno
Director: Colin Campbell
Scenario: Colin Campbell
Story: Rex Beach

62. THE LEOPARD'S FOUNDLING
 (Selig, June 11, 1914) 2 Reels
 Kathlyn Williams, Charles Clary, Lillian Wade, Thomas Santschi
Director: F.J. Grandon
Story: Maibelle Heikes Justice
Producer: Kathlyn Williams

63. CARYL OF THE MOUNTAINS
 (Selig, June 20, 1914) 1 Reel
 Kathlyn Williams, Thomas Santschi, Harry Lonsdale, Roy Watson
Director: Thomas Santschi
Story: James Oliver Curwood

64. HIS FIGHT
 (Selig, June 20, 1914) 1 Reel
 Tom Mix, Tom Santschi, Kathlyn Williams
Director: Colin Campbell
Screenplay: Colin Campbell

65. A WOMAN LAUGHS
 (Selig, July 2, 1914) 2 Reels
 Kathlyn Williams, Charles Clary
Director: Nonval MacGregor
Story: W.E. Wing

66. THE SPECK ON THE WALL
 (Selig, July 31, 1914) 2 Reels
 Kathlyn Williams, Wheeler Oakman
Director: Colin Campbell
Scenario: Colin Campbell
Story: James Oliver Curwood

67. IN TUNE WITH THE WILD
 (Selig, July, 1914) 3 Reels
 Kathlyn Williams, Edwin Wallock, William Stowell, Lillian Wade
Director: E.A. Martin
Scenario: E.A. Martin

68. CHIP OF THE FLYING U
 (Selig, August 12, 1914)
 Tom Mix, Kathlyn Williams, Frank Clark, Wheeler Oakman, Bessie Eytton, Fred Huntley
Director: Colin Campbell
Screenplay: Bertha Mugay Sinclair (a.k.a. B.M. Bower)

69. THE LONESOME TRAIL
 (Selig, September 2, 1914)
 Tom Mix, Kathlyn Williams
Director: Colin Campbell
Screenplay: Bertha M. Bower

70. HEARTS AND MASKS
 (Selig, October 1, 1914) 3 Reels
 Kathlyn Williams, Charles Clary, Wheeler Oakman, Eugenie Besserer, Harold Lockwood
Director: Colin Campbell
Screenplay: Colin Campbell
Story: Harold McGrath

71. THE WOMAN OF IT
 (Selig, October, 1914)
 Kathlyn Williams, Wheeler Oakman, Charles Clary
Director: Colin Campbell
Scenario: Colin Campbell

72. THE LOSING FIGHT
 (Selig, October 15, 1914) 1 Reel
 Kathlyn Williams, Charles Clary, Wheeler Oakman, Frank Clark
Director: Colin Campbell
Scenario: Colin Campbell

73. THE TRAGEDY THAT LIVED
 (Selig, October 24, 1914) 1 Reel
 Kathlyn Williams, Wheeler Oakman, Charles Clary, Eugenia Besserer
Director: Colin Campbell
Scenario: Colin Campbell
Story: James Oliver Curwood

74. HER SACRIFICE
 (Selig, October 24, 1914) 1 Reel
 Kathlyn Williams, Wheeler Oakman, Charles Clary

Director: Colin Campbell
Scenario: Colin Campbell

75. THE STORY OF THE BLOOD RED ROSE

(Selig, October 24, 1914) 3 Reels
Kathlyn Williams, Wheeler Oakman, Charles Clary,
Eugenie Besserer, Frank Clark, Camille Astor
Director: Colin Campbell
Scenario: Lanier Bartlett
Story: James Oliver Curwood

76. YOUR GIRL AND MINE

(Selig, October 31, 1914) 7 Reels
Kathlyn Williams, Tom Mix
Director: F.J. Grandon
Screenplay: Gilson Willets

77. THE SOUL MATE

(Selig, November 19, 1914) 1 Reel
Tom Mix, Kathlyn Williams
Director: F.J. Grandon
Screenplay: Mark Bearden

78. THE LADY OF THE TIGERS

(Selig, November 28, 1914) 1 Reel
Kathlyn Williams, Frank Clark, Lamar Johnstone
Director: Thomas Parsons
Scenario: Gilson Willets

79. TILL DEATH US DO PART

(Selig, December 8, 1914) 2 Reels
Kathlyn Williams, Wheeler Oakman, Charles Clary
Director: Colin Campbell
Scenario: Colin Campbell
Story: James Oliver Curwood

80. THE FLOWER OF FAITH

(Selig, December 10, 1914) 2 Reels
Kathlyn Williams, Tom Mix
Director: F.J. Grandon
Screenplay: Will M. Hough

81. THE NE'ER DO WELL

(Selig, December 18, 1915) 10 Reels
Kathlyn Williams, Wheeler Oakman, Harry Lonsdale
Director: Colin Campbell
Scenario: Colin Campbell
Story: Rex Beach

82. THE VISION OF THE SHEPHERD

(Selig, January 16, 1915) 2 Reels
Kathlyn Williams, Wheeler Oakman, Frank Clark,
Eugenie Besserer
Director: Colin Campbell
Story: Malcolm Douglas

83. THE CARPET FROM BAGDAD

(Selig, May 13, 1915) 5 Reels
Kathlyn Williams, Charles Clary, Wheeler Oakman, Guy
Oliver, Eugenie Besserer, Frank Clark, Harry Lonsdale,
Fred Huntley
Director: Colin Campbell
Story: Harold McGrath

84. THE ROSARY

(Selig, June 16, 1915) 7 Reels
Kathlyn Williams, Wheeler Oakman, Charles Clary,
Anny Dodge
Story: From the Play of Edward E. Rose

85. EBB TIDE

(Selig, June 26, 1915) 3 Reels
Kathlyn Williams, Wheeler Oakman, Harry Lonsdale,
Martha Boucher
Director: Colin Campbell
Scenario: Lanier Bartlett
Story: Robert Louis Stevenson

86. A SULTANA OF THE DESERT

(Selig, September 25, 1915) 2 Reels
Kathlyn Williams, Thomas Santschi
Director: Thomas Santschi
Scenario: Kathlyn Williams

87. SWEET ALYSSUM

(Selig, October 18, 1915) 5 Reels
Tyrone Power, Kathlyn Williams, Edith Johnson,
Wheeler Oakman, Frank Clark, Harry Lonsdale, Jean
Frazer
Director: Colin Campbell
Scenario: Gilson Willets
Story: Charles Major — *Sweet Alyssum*

88. THE COQUETTE'S AWAKENING

(Selig, November 27, 1915) 2 Reels
Kathlyn Williams, Harry De Vere, Guy Oliver, Charles Le
Moyné
Director: Frank Beal
Story: Will M. Hough

89. THOU SHALT NOT COVET

(Selig, February, 1916) 5 Reels

Kathlyn Williams, Guy Oliver
Director: Colin Campbell
Story: James Oliver Curwood

90. SWEET LADY PEGGY

(Selig, 1916)
Kathlyn Williams

91. NUMBER 13, WESTBOUND

(Selig, March 4, 1916) 3 Reels
Kathlyn Williams, Guy Oliver, Fred Hearn, Lillian
Hayward
Director: Frank Beal
Story: Elliott Flower

92. THE RETURN

(Selig, July 3, 1916) 3 Reels
Kathlyn Williams, Guy Oliver, Wellington Playter, Vivian
Reed, Sidney Smith, Harry Lonsdale
Director: T.N. Heffron
Story: W.E. Wing

93. REDEEMING LOVE

(Morosco, December 28, 1916) 5 Reels
Kathlyn Williams, Thomas Holding, Wyndham Standing,
Herbert Standing, Jane Keckley, Helen J. Eddy, Dom
Bailey
Director: William D. Taylor

94. THE DEVIL STONE

(Selig, 1916)
Kathlyn Williams, Guy Oliver, Jean Fraser, Vivian Reed,
Lillian Hayward, James Bradbury
Director: Frank Beal

95. OUT OF THE WRECK

(Oliver Morosco Photoplay Company/Paramount, March
8, 1917)
Kathlyn Williams, William Clifford, William Conklin,
Stella Razelo, William Jefferson
Director: William D. Taylor
Scenario: Gardner Hunting
Story: Maude Erve Corsan

96. THE COST OF HATRED

(Paramount/Lasky, April 9, 1917) 5 Reels
Kathlyn Williams, Theodore Roberts, Tom Forman, J.W.
Johnston, Jack Holt, Charles Ogle, Walter Long, Horace
B. Carpenter, Mayme Kelso, Louise Mineveh
Director: George H. Melford
Scenario: Beulah Marie Dix
Producer: George H. Melford

97. BIG TIMBER

(Oliver Morosco Photoplay Company/Paramount, June
15, 1917) 5 Reels
Wallace Reid, Kathlyn Williams, Joe King, Alfred Page,
Helen Bray, William Desmond
Director: William D. Taylor
Scenario: Gardner Hunting
Story: Bertrand W. Sinclair

98. THE THING WE LOVE

(Famous Players-Lasky/Paramount, January 28, 1918) 5
Reels
Wallace Reid, Kathlyn Williams, Tully Marshall, Maym
Kelso, Charles Ogle, William Elmer
Director: Lou Tellegen
Scenario: Harvey Thew
Story: H.B. Daniel, M.G. Daniel

99. THE WHISPERING CHORUS

(Famous Players-Lasky/Paramount, March 28, 1918) 6
Reels
Raymond Hatton, Kathlyn Williams, Edythe Chapman,
Elliott Dexter, Noah Beery, Guy Oliver, John Burton, J.
Parks Jones, Tully Marshall, W.H. Brown, James Neill,
Gustav von Seyffertitz, Walter Lynch, Edna May Cooper,
Julia Faye
Director: Cecil B. DeMille
Scenario: Jeanie Macpherson
Adaptation: from the novel by Perley Poore Sheehan
Producer: Cecil B. DeMille
Camera: Alvin Wyckoff

100. THE HIGHWAY OF HOPE

(Famous Players-Lasky/Paramount, April 28, 1918) 5
Reels
Kathlyn Williams
Director: Howard Estabrook
Scenario: Harvey Gates
Story: Willard Mack

101. WE CAN'T HAVE EVERYTHING

(Famous Players-Lasky/Paramount, July 7, 1918) 6 Reels
Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia
Bremer, Thurston Hall, Raymond Hatton, Tully Mar-
shall, Theodore Roberts, James Neill, Ernest Joy, Billy
Elmer, Charles Ogle, Sylvia Ashton
Director: Cecil B. DeMille
Scenario: William C. de Mille
Story: Rupert Hughes

Producer: Cecil B. DeMille
Camera: Alvin Wyckoff

102. THE BETTER WIFE

(C.K.Y. Film Corp./Select, June 21, 1919) 5 Reels
Clara Kimball Young, Kathlyn Williams, Ben Alexander,
Nigel Barrie, Irving Cummings, Lillian Walker
Director: William P.S. Earle
Story: Lenore Coffee — *The Love Quest*

103. A GIRL NAMED MARY

(Famous Players-Lasky/Paramount, October 23, 1919) 5
Reels
Marguerite Clark, Kathlyn Williams, Wallace MacDonald
Director: Walter Edwards
Scenario: Alice Eytton
Story: Juliet Wilbur Tompkins

104. THE TREE OF KNOWLEDGE

(Paramount-Artcraft, November 25, 1919) 5 Reels
Robert Warwick, Kathlyn Williams, Wanda Hawley, Tom
Forman, Winter Hall, Irving Cummings, Clarence
Geldart, Lola O'Connor, William Brown
Director: William C. de Mille
Scenario: Margaret Turnbull
Story: R.C. Carton (pseudonym of Richard Claude
Critchett)

105. THE U.P. TRAIL

(Zane Grey Pictures/Hodkinson, 1919)
Roy Stewart, Kathlyn Williams, Robert McKim, Joseph
J. Dowling, Marguerite De La Motte, Frederick Starr,
Charles Murphy, Virginia Caldwell, Walter Perry
Director: Jack Conway
Story: Zane Grey
Producer: B.B. Hampton

106. JUST A WIFE

(National, February 23, 1920) 5 Reels
Roy Stewart, Kathlyn Williams, Leatrice Joy, Albert Van,
William West
Director: Howard Hickman
Scenario: Katherine Reed
Story: Eugene Walters

107. THE PRINCE CHAP

(Famous Players-Lasky/Paramount, June 1, 1920) 6
Reels
Thomas Meighan, Kathlyn Williams, Charles Ogle, Lila
Lee, Mary Giraccl, Peaches Jackson, Casson Ferguson,
Ann Forrest, Lillian Leighton, Bertie Johns, Florence
Hart
Director: William C. de Mille
Scenario: Olga Printzlau
Story: Edward Henry Peple
Producer: William C. de Mille

108. CONRAD IN QUEST OF HIS YOUTH

(Famous Players-Paramount, November 8, 1920) 6 Reels
Thomas Meighan, Mabel Van Buren, Kathlyn Williams,
Maym Kelso, Bertram Johns, Margaret Loomis, Sylvia
Ashton, Charles Ogle, Eddie Sutherland, Ruth Renick
Director: William C. de Mille
Scenario: Olga Printzlau
Story: Leonard Merrick

109. HER KINGDOM OF DREAMS

(First National, November 30, 1920) 7 Reels
Anita Stewart, Mahlon Hamilton, Kathlyn Williams, Tom
Santschi, Anna Q. Nilsson, Edwin Stevens, Tully Mar-
shall, Thomas Jefferson, Robert McKim, Wesley Barry,
Thomas Holding, Spottiswoode Aitken, Ralph Graves,
Frank Currier
Director: Marshall Neilan
Story: Louise Prevost

110. DOUBLE SPEED

(Famous Players-Lasky/Paramount, December 15, 1920)
5 Reels
Wanda Hawley, Wallace Reid, Theodore Roberts, Lucian
Littlefield, Tully Marshall, Tully Marshall, Guy Oliver,
Kathlyn Williams
Director: Sam Wood
Scenario: Clara Genevieve Kennedy
Story: J. Stewart Woodhouse

111. FORBIDDEN FRUIT

(Famous Players-Lasky/Paramount, February 12, 1921)
8 Reels
Agnes Ayres, Clarence Burton, Theodore Roberts,
Kathlyn Williams, Forrest Stanley, Theodore Kosloff,
Shannon Day, Bertram Johns, Julia Faye
Director: Cecil B. DeMille
Scenario: Jeanie Macpherson
Story: Jeanie Macpherson and Cecil B. DeMille
Producer: Cecil B. DeMille
Camera: Alvin Wyckoff

112. HUSH

(Equity Pictures/Jans Film Service, February, 1921) 6
Reels
Clara Kimball Young, J. Frank Glendon, Kathlyn

Williams, Jack Pratt, Bertram Grassby, Gerard Alexander, Beatrice Le Plante, John Underhill

Director: Harry Garson

Story: Sada Cowan

113. A PRIVATE SCHOOL

(Realart Pictures, June, 1921) 5 Reels

May McAvoy, Bruce Gordon, Ralph Lewis, Kathlyn Williams, Lloyd Whitlock, Gladys Fox

Director: Chester M. Franklin

Scenario: Eve Unsell

Story: Hector Turnbull

114. EVERYTHING FOR SALE

(Realart Pictures/Paramount Pictures, September 25, 1921) 5 Reels

May McAvoy, Eddie Sutherland, Kathlyn Williams, Edwin Stevens, Richard Tucker, Betty Schade, Dana Todd, Jane Keckley

Director: Frank O'Connor

Scenario: Hector Turnbull

Story: Hector Turnbull

Assistant Director: Fred J. Robinson

115. MORALS

(Realart Pictures, Paramount Pictures, November, 1921) 5 Reels

May McAvoy, William P. Carleton, Marian Skinner, Nicholas De Ruiz, Starke Patterson, William Lawrence, Kathlyn Williams, Bridgetta Clark, Sidney Bracey

Director: William D. Taylor

Adaptation: Julia Crawford Ivers

Story: William John Locke, *The Morals of Marcus Ordeyme*

116. A MAN'S HOME

(Selznick Pictures/Select Pictures, December, 1921) 7 Reels

Harry T. Morey, Kathlyn Williams, Faire Binney, Margaret Seddon, Grace Valentine, Roland Bottomley, Matt Moore

Director: Ralph Ince

Scenario: Edward J. Montagne

Story: Anna Steese Richardson, Edmund Breese

117. A VIRGINIA COURTSHIP

(Realart Pictures/Paramount Pictures, December, 1921) 5 Reels

May McAvoy, Alec B. Francis, Jane Keckley, L.M. Wells, Casson Ferguson, Kathlyn Williams, Richard Tucker, Guy Oliver, Verne Winter

Director: O'Connor

Scenario: Edfrid A. Bingham

118. CLARENCE

(Famous Players-Lasky/Paramount Pictures, October 15, 1922) 7 Reels

Wallace Reid, Agnes Ayres, May McAvoy, Kathlyn Williams, Edward Martindel, Robert Agnew, Adolphe Menjou, Bertram Johns, Dorothy Gordon, Mayme Kelso

Director: William C. De Mille

Adaptation: Clara Beranger

Scenario: Clara Beranger

Story: Booth Tarkington

119. THE WORLD'S APPLAUSE

(Famous Players-Lasky/Paramount Pictures, January 14, 1923) 8 Reels

Bebe Daniels, Lewis Stone, Kathlyn Williams, Adolphe Menjou, Brandon Hurst, Bernice Frank, Mayme Kelso, George Kuwa, James Neill

Director: William De Mille

Scenario: Clara Beranger

Story: Clara Beranger

120. SOULS FOR SALE

(Goldwyn Pictures, March 27, 1923) 8 Reels

Eleanor Boardman, Mae Busch, Barbara La Marr, Richard Dix, Frank Mayo, Lew Cody, Arthur Hoyt, David Imboden, Roy Atwell, William Orlamond, Forrest Robinson, Edith Yorke, Dale Fuller, Snitz Edwards, Jack Richardson, Aileen Pringle, Eve Southern, May Milloy, Sylvia Ashton, Margaret Bourne, Fred Kelsey, Jed Prouty, Yale Boss, William Haines, George Morgan, Auld Thomas, Leo Willis, Walter Perry, Sam Damen, R.H. Johnson, Rush Hughes, L.H. O'Connor, Charles Murphy

Cast Celebrities

Hugo Ballin, Mabel Ballin, T. Roy Barnes, Barbara Bedford, Hobart Bosworth, Charles Chaplin, Chester Conklin, William H. Crane, Elliott Dexter, Robert Edeson, Claude Gillingwater, Dagmar Godowsky, Raymond Griffith, Elaine Hammerstein, Jean Haskell, K.C.B., Alice Lake, Bessie Love, June Mathis, Patsy Ruth Miller, Marshall Neilan, Fred Niblo, Anna Q. Nilsson, ZaSu Pitts, John Sainpolis, Milton Sills, Anita Stewart, Erich von Stroheim, Blanche Sweet, Florence Vidor, King Vidor, Johnny Walker, George Walsh, Kathlyn Williams, Claire Windsor

Director: Rupert Hughes

Adaptation: Rupert Hughes

Story: Rupert Hughes

120. TRIMMED IN SCARLETT

(Universal, April 9, 1923) 5 Reels

Kathlyn Williams, Roy Stewart, Lucille Rickson, Robert Agnew, David Torrence, Phillips Smalley, Eve Southern, Bert Sprotte, Grace Carlyle, Gerrard Grassby, Raymond Hatton, Philo McCullough

Director: Jack Conway

Scenario: Edward T. Lowe, Jr.

Story: William Hurlbut

121. BROADWAY GOLD

(Edward Dillon Productions/Truett Film Corp., July 29, 1923) 7 Reels

Elaine Hammerstein, Elliott Dexter, Kathlyn Williams, Eloise Goodale, Richard Wayne, Harold Goodwin, Henry Barrows, Marshall Nielan

Director: Edward Dillon, J. Gordon Cooper

Adaptation: Kathryn Harris

Story: William Carey Wonderly

122. THE SPANISH DANCER

(Famous Players-Lasky/Paramount Pictures, October 7, 1923) 9 Reels

Pola Negri, Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Edward Kipling, Dawn O'Day, Charles A. Stevenson, Robert Agnew

Director: Herbert Brenon

Adaptation: June Mathis, Beulah Marie Dix

Story: Adolphe Philippe Dennery and Philippe Francois Pinel

123. WHEN A GIRL LOVES

(Halperin Productions/Associated Exhibitors, April 20, 1924) 6 Reels

Agnes Ayres, Percy Marmont, Robert McKim, Kathlyn Williams, John George, Mary Alden, George Siegmans, Yuez Seabury, William Orlamond, Rosa Rosanova, Leo White

Director: Victor Hugo Halperin

124. WANDERER OF THE WASTELAND

(Famous Players-Lasky/Paramount Pictures, June 21, 1924) 6 Reels

Jack Holt, Noah Beery, George Irving, Kathlyn Williams, Billie Dove, James Mason, Richard R. Neill, James Gordon, William Corroll, Willard Cooley

Director: Irvin Willet

Scenario: George C. Hull, Victor Irvin

Story: Zane Grey

125. SINGLE WIVES

(Corinne Griffith Productions/Associated First National Pictures, July 27, 1924) 8 Reels

Corinne Griffith, Milton Sills, Kathlyn Williams, Phyllis Haver, Phillips Smalley, Jere Austin, Lou Tellegen, Henry B. Walthall, John Patrick

Director: George Archainbaud

Scenario: Marion Orth

Story: Earl Hudson

126. THE ENEMY SEX

(Famous Players-Lasky/Paramount Pictures, August 25, 1924) 8 Reels

Betty Compson, Percy Marmont, Sheldon Lewis, Huntley Gordon, De Witt Jennings, William H. Turner, Dot Farley, Ed Faust, Pauline Bush, Kathlyn Williams

Director: James Cruze

Scenario: Walter Woods, Harvey Thew

Story: Owen Johnson, *The Salamander*

127. THE CITY THAT NEVER SLEEPS

(Famous Players-Lasky/Paramount Pictures, September 28, 1924) 6 Reels

Louise Dresser, Ricardo Cortez, Kathlyn Williams, Virginia Lee Corbin, Pierre Gendron, James Farley, Ben Hendricks, Vondell Darr

Director: James Cruze

Scenario: Walter Woods, Anthony Coldeway

Story: Leroy Scott, *Mother O'Day*

128. THE PAINTED FLAPPER

(Chadwick Pictures, October 15, 1924) 6 Reels

James Kirkwood, Pauline Garon, Crauford Kent, Kathlyn Williams, Claire Adams, Hal Cooley, John Harron, Maine Geary, Anita Simons, Al Roscoe, Carlton Griffin, Pauline French

Director: John Gorman

Story: Alan Pearl

129. LOCKED DOORS

(Famous Players-Lasky/Paramount Pictures, January 5, 1925) 7 Reels

Betty Compson, Theodore Roberts, Theodore von Eltz, Kathlyn Williams, Robert Edeson, Elmo Billings

Director: William C. DeMille

Scenario: Clara Beranger

Story: Clara Beranger

130. THE BEST PEOPLE

(Famous Players-Lasky/Paramount Pictures, November 9, 1925) 6 Reels

Warner Baxter, Esther Ralston, Kathlyn Williams, Ed-

wards Davis, William Austin, Larry Steers, Margaret Livingston, Joseph Striker, Margaret Morris, Ernie Adams

Director: Sidney Olcott

Screenplay: Bernard McConville

Story: David Gray and Avery Hopwood

131. THE WANDERER

(Famous Players-Lasky/Paramount Pictures, February 1, 1926) 9 Reels

Greta Nissen, William Collier, Jr., Ernest Torrence, Wallace Beery, Tyrone Power, Kathryn Hill, Kathlyn Williams, George Rigas, Holmes Herbert, Snitz Edwards

Director: Raoul Walsh

Scenario: James T. O'Donohoe

Story: Maurice V. Samuels

132. SALLY IN OUR ALLEY

(Columbia Pictures, September 3, 1927) 6 Reels

Shirley Mason, Richard Arlen, Alec B. Francis, Paul Panzer, William H. Strauss, Kathlyn Williams, Florence Turner, Harry Crocker

Director: Walter Lang

Story: Edward Clark

Assistant Director: Bert Siebel

133. WE AMERICANS [Universal-Jewel]

(Universal Pictures, May 6, 1928) 9 Reels

George Sidney, Patsy Ruth Miller, George Lewis, Eddie Phillips, Beryl Mercer, John Boles, Albert Gran, Michael Visaroff, Kathlyn Williams, Edward Martindel, Josephine Dunn, Daisy Belmore, Rosita Marstini, Andy Devine, Flora Bramley, Jack Bleifer

Director: Edward Sloman

Adaptation: Alfred A. Cohn

Story: Milton Herbert Gropper and Max Siegel

134. OUR DANCING DAUGHTERS

(Cosmopolitan Productions/Metro-Goldwyn-Mayer Distributing Corp., September 1, 1928) 9 Reels

Joan Crawford, John Mack Brown, Nils Asther, Dorothy Sebastian, Anita Page, Kathlyn Williams, Edward Nugent, Dorothy Cumming, Huntly Gordon, Evelyn Hall Sam De Grasse

Director: Harry Beaumont

Story: Joseph Lovett

Assistant Director: Harold S. Bucquet

135. HONEYMOON FLATS

(Universal Pictures, December 30, 1928) 6 Reels

George Lewis, Dorothy Gulliver, Kathlyn Williams, Ward Crane, Bryant Washburn, Phillips Smalley, Jane Winton, Patricia Caron, Eddie Phillips

Director: Millard Webb

Scenario: Morton Blumenstock

Story: Joseph Franklin Poland

Source: Earl Derr Biggers

136. A SINGLE MAN

(Metro-Goldwyn-Mayer Pictures, January 12, 1929) 7 Reels

Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams, Aileen Manning

Director: Harry Beaumont

Screenplay: F. Hugh Herbert, George O'Hara

Story: Hubert Henry Davies

137. HER HUSBAND'S WOMEN

(Paramount Famous Lasky, June 28, 1929) 2 Reels

Kathlyn Williams, Harrison Ford

Director: A. Leslie Pearce

Adaptation: Alfred A. Cohn

Story: Florence Ryerson

138. THE SINGLE STANDARD

(Metro-Goldwyn-Mayer Pictures, July 29, 1929) 8 Reels

Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tilbury

Director: John S. Robertson

Screenplay: Josephine Lovett

Story: Adela Rogers St. Johns

139. WEDDING RINGS

(First National Pictures, December 29, 1929) 7 Reels

H.B. Warner, Lois Wilson, Olive Borden, Hallam Cooley, James Ford, Kathlyn Williams, Aileen Manning

Director: William Beaudine

Screenplay: Ray Harris

Story: Ernest Pascal, *The Dark Swan*

140. ROAD TO PARADISE

(First National Pictures, July 20, 1930) 9 Reels

Loretta Young, Jack Mulhall, George Barraud, Raymond Hatton, Purnell Pratt, Kathlyn Williams, Dot Farley, Winter Hall, Ben Hendricks, Jr., Georgette Rhodes, Fred Kelsey

Director: William Beaudine

Story: Dodson Mitchell and Zelda Sears, *Cornered*

141. DADDY LONG LEGS

(Fox, June 7, 1931) 73 Minutes

Janet Gaynor, Warner Baxter, Una Merkel, John Arledge,

Claude Gillingwater, Edwin Maxwell, Effie Ellsler, Kendall MacComas, Louise Closser Hale, Elizabeth Patterson, Sheila Mannors, Kathlyn Williams
Director: Alfred Santell
Screenplay: Sonya Levien
Story: Jean Webster

142. UNHOLY LOVE

(Hollywood Pictures, June 1, 1932) 77 Minutes
 H.B. Warner, Lila Lee, Beryl Mercer, Lyle Talbot, Ivan Lebedeff, Joyce Compton, Jason Robards, Kathlyn Williams
Director: Albert Ray
Producer: M.H. Hoffman

143. THE BIG RACE

(Showmens Pictures, December 1, 1933) 68 Minutes
 Boots Mallory, John Darrow, Frankie Darro, Phillips Smalley, Kathlyn Williams, Paul Hurst, Georgia O'Dell, James Flavin, Richard Terry (Jack Perrin), Skipper Zellan, Horace B. Carpenter, Ted Adams
Director: Fred Newmeyer
Screenplay: Hugh Cummings
Story: Hugh Cummings

144. RENDEZVOUS AT MIDNIGHT

(Universal, March, 1935) 60 Minutes
 Ralph Bellamy, Valerie Hobson, Catherine Doucet, Irene Ware, Helen Jerome Eddy, Kathlyn Williams, Vivien Oakland, Purnell Pratt, W.P. Carleton, Arthur Vinton, Edgar Kennedy, William Arnold, Galle Arnold, Katheine Williams, Katherine Williams, Katheine Hall, William Ruel, James Bush
Director: Christy Cabanne
Screenplay: Gladys Unger
Adaptation: Ferdinand Reyher
Story: Gastano Bazio - *The Silver Fox*

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An insert card for the 1936 Republic serial.



Boothe Howard and Monte Blue watch G. Montague Shaw work on a model of the Metal Tower [the model was also used in the special effects shots] in this scene from Chapter 4 of the 1936 Republic serial **UNDERSEA KINGDOM**. [Courtesy of Steve Sally.]

INTRODUCTION

This early serial at Republic was a spinoff of the old Mascot serials and was an indication of things to come from Republic as it began its rise to leadership among the serial studios. It was another serial to take advantage of the popularity of science fiction, begun by the success of the Univesal serial, **FLASH GORDON**. The story of **UNDERSEA KINGDOM** was a mixture of science fiction and mythology, based upon the legend of the "lost continent of Atlantis."

Replete with spectacle and action, the serial was a popular success and made a star of former stuntman, "Crash" Corrigan, soon to go on to more fame as Tucson Smith, one of the Three Mesquiteers in the highly successful western film series at Republic.

CHAPTER TITLES

1. *Beneath the Ocean Floor*
2. *The Undersea City*

3. *Arena of Death*
4. *Revenge of the Volkites*
5. *Prisoners of Atlantis*
6. *The Juggernaut Strikes*
7. *The Submarine Trap*
8. *Into the Metal Tower*
9. *Death in the Air*
10. *Atlantis Destroyed*
11. *Flaming Death*
12. *Ascent to the Upperworld*

STORY

A scientist, Professor Norton, has developed a machine that will predict and prevent earthquakes, which have mysteriously become more prevalent. Also, a strange idol has been found on the ocean floor. When Norton discovers unusual signals coming from the ocean, he concludes that they may be coming from the "lost continent of Atlantis."

Down in Atlantis beneath the sea, Sharad, the High Priest, and his Sacred City are being threatened by the tyrannical ruler of the Black Robes, Unga



In Chapter 7 Crash removes the priming powder from the submarine to prevent the nefarious Khan from carrying out his plans in this scene from the 1936 Republic serial **UNDERSEA KINGDOM**. [Courtesy of Steve Sally.]

Khan. Unga Khan plans to destroy the Sacred City and then gain control of the upper world by means of his disintegrating ray.

When the earthquakes become severe, Professor Norton proposes to descend to the ocean floor and use his machine to eliminate the cause of the tremors. He secures the help of naval officer, "Crash" Corrigan, a super athlete, and his small submarine for his venture. A girl reporter, Diana, accompanies them for a story. Together with two sailors, Briny and Salty, and a mechanic, Joe, the party sets forth.

As they reach the spot in the ocean where the earthquakes seem to originate, Joe, the mechanic, becomes crazed with fear. He locks the others outside the control room and drives the sub toward the ocean floor. Crash attempts to use a blowtorch to cut through the hatch, but Joe turns off the oxygen.

However, unknown to all, Billy, the professor's son, has snuck aboard the sub and he emerges from his hiding place to turn the oxygen on again. Joe discovers Billy and, as he struggles with the boy, Crash breaks through the hatch, knocks out Joe and saves Billy.

Meanwhile, Unga Khan has observed the submarine's descent on his reflector-plate screen and has it pulled into Atlantis through a cave by means of a powerful magnet. The sub rises in an inland sea on the continent of Atlantis. Then Unga Khan sends some of his Black Robes to capture the unwilling visitors. The entire crew has gone ashore to find out where they are and the sub has been submerged by a remote control. The controls are hidden nearby the sea.

When the Black Robes try to capture the explorers, Crash resists and Unga Khan is forced to send out his Juggernaut, an armored vehicle, and Volkites, metal robots with electronic guns. Joe fires on them and is killed by the robots. The rest of the crew hide in the rocks as the robots bombard them. Crash and Billy manage to lead the robots away on a trail in the mountains. But Unga Khan sees this and has them blasted with rockets. Loosened by the blast, the ledge beneath them gives way and both Crash and Billy appear to be lost in the fall.

But Crash and Billy drop on to a sand pile and are saved. Then they return to the others where they find



Crash immobilizes one of the Volkites as Montague Shaw gets ready to do the same to Crash in this scene from Chapter 9 of the 1936 Republic serial **UNDERSEA KINGDOM**. [Courtesy of Steve Sally.]

that the robots have returned to Unga Khan. Looking around, they see a city in the distance and begin to suspect that they are in Atlantis. As they return to the sub, they are sighted by White Robes from the Sacred City who capture them. When they are brought before Sharad, he accuses them of being agents of Unga Khan. Meanwhile, Unga Khan has seen their capture by Sharad and sends out his forces to take them back. As the Black Robes chase the White Robes back to the Sacred City, Crash frees himself and he and Billy leap off the chariot. But the Juggernaut arrives and the robots take Diana and Professor Norton prisoner.

Once again Crash and Billy land unhurt and see the professor and Diana captured. Salty and Briny are also taken by the Volkites. When they are taken to Unga Khan, he questions Norton about why they came to Atlantis and learns about the sub and its rocket motors. He realizes that with the rocket motors he can lift his tower to the upper world and install himself as emperor.

When he is unable to secure them from Norton, he has the professor placed in the "transforming cabinet" to place him under his power.

Meanwhile Crash has discovered a cable upon which he climbs up into the tower. Overpowering the guard and disguising himself, he enters the control room where he shorts out the controls and has Diana release the professor. But Black Robes jump Crash and he has to fight for his life. Then Diana gets the drop on them with an electronic gun. As they escape in the elevator, a robot comes after them. Crash fights with it, but is knocked into the elevator shaft by an electronic blast. He falls down the deep shaft.

As he falls, Crash is able to grab a hold on the side of the shaft and saves himself. Then he climbs down the shaft to its bottom. Khan has ordered his men to get Crash's body, but they find him waiting for them instead. In the turmoil Crash escapes into the cave below. Then he grabs a horse and rides out of the cave, followed by a gang of Black Robes. Outriding them, he manages to get over the wall into the Sacred City.

But believing Crash to be one of Unga Khan's men, the White Robes capture him. Sharad sentences him to die in combat with other Black Robes in the dungeon. The condemned men are



Crash removes his disguise as one of the Volkites as Montague Shaw hears something in this scene from the last Chapter of the 1936 Republic serial **UNDERSEA KINGDOM**. [Courtesy of Steve Sally.]

placed in an arena where they must fight to the death. After defeating on Black Robe, Crash takes on the other two at the same time.

But the Black Robes seize Sharad and escape with him in a chariot, pulling Crash along behind them on a rope. He pulls himself up on the chariot by the rope and attacks the Black Robes. The chariot runs wild in the battle. Dispatching the two Black Robes, Crash saves Sharad. Just then more Black Robes appear and they are forced to flee back to the Sacred City. In gratitude for his rescue, Sharad makes Crash commander of his guard to prepare the city for attack from the forces of Unga Khan.

Meanwhile Unga Khan has subjected Norton to the "transforming cabinet" and the professor is working on the rocket motors he needs in a laboratory in the tower. Then the evil ruler orders a full scale siege upon the Sacred City. That night a huge battle begins. The Juggernaut crashes the gates as the Black Robes scale the walls. As Crash defends the walls, he falls over the side and a mounted group of Black Robes ride over him at full gallop.

The horsemen ride around Crash and he lies there

unhurt. When the chariot of the Black Robe leader arrives, Crash and another White Robe overcome him, don Black Robes themselves and order the attack lifted.

As the Black Robes leave, Billy climbs down the wall on a ladder and stows away in a chariot. Crash and companion in their Black Robes return to the cave and report on the reflector screen to Unga Khan that Crash is dead. Meanwhile, Billy leaves his hiding place and goes in search of his father. He finds Diana and his father in the lab, but Professor Norton does not recognize him. Billy and Diana sabotage the rocket motors, but a guard finds them damaged. As Billy hides, the guard leads Diana away to the transforming cabinet. Then Billy leaves and comes upon Crash. He tells Crash about Diana's plight.

By now the Black Robe leader has regained consciousness, made his way back to the cave and alerted his men to Crash's disguise. When some of the guards catch up to Crash, he and the White Robe defeat them with swords and go to the control room. There Norton has betrayed his son's presence to Unga Khan.

As Diana is placed into the "transforming cabinet," Crash leaps into the room. He fights with the guards as a robot turns up the machine. Billy quietly enters the room with an electronic gun and gets the drop on Khan and his men. While he holds them at bay, Diana escapes. Black Robes observe him and Crash on the reflector screen and rush to the control room. But Billy spots them coming on his reflector screen. Crash has Billy take his father out as he holds the guards back with Billy's gun. Then he follows Billy. But in the hallway they are met by robots and, while facing them, they are trapped in a tower room by the professor.

In the meanwhile Diana has reached Sharad and tells him all that has happened. Sharad and his men attempt to go to Crash's rescue, but they are kept from the tower by the Juggernaut and the robots.

Crash finds a cable outside the tower room window and walks the cable, carrying Billy on his back. But Norton has released Khan and his men and they see the escape of the two on the reflector screen. Khan blasts the cable with a rocket, causing them to fall.

As the cable snaps, Crash and Billy fall, but Crash grabs on to the end of the cable and swings them down near the ground safely. However, Billy is knocked unconscious by the fall. Unga Khan believes that they have both perished in the fall.

Then Sharad sends out a fast chariot and Crash and Billy manage to get aboard. The Black Robes and the Juggernaut give chase, but the fast chariot keeps them ahead of the pursuers. Crash has to jump down between the horses to refasten a loose chain. Then he wedges the chariot in a narrow passage, blocking the way for the Black Robes. He then leads the others by foot back to the safety of the Sacred City.

There Diana meets them and tells Crash about Norton making rocket motors for Unga Khan to raise his tower to the upper world. Crash realizes that Norton will need the priming powder from the submarine for the rocket motors. He and Billy locate the hidden controls and raise the sub. Crash goes aboard to get the priming powder while Billy waits in the chariot. Just then several Black Robes arrive to get the priming powder for Professor Norton. Crash floats the powder away on a raft and submerges the sub. The Black Robes spot Crash and the raft and shoot fire arrows at him. The third arrow hits the powder and blows up Crash and the raft.

But Crash has dived off the float before the explosion and surfaces unhurt. Unseen, he swims back to Billy with the remaining powder and they carry it back to the Sacred City. Unga Khan sees their escape and sends a Volplane after them. Escaping the Volplane, Crash tells Billy of his plan to return to the tower to rescue the professor. Billy then returns to the City to tell Sharad about Crash's rescue plan.

Crash reenters the cave under the tower and eludes the Black Robe guards. But the Black Robe leader traces Crash to the cave and follow him in. Trapped between the Black Robes and steel bars in the cave, Crash uses his powerful strength to bend them enough to get through. Then he bends them back, keeping his pursuers out. The Black Robes race to the other side of the cave to intercept Crash.

Meanwhile, Unga Khan are using the disintegrator ray to create havoc in the upper world. As they watch the destruction on the screen, Norton tells Khan that he can make more priming powder in his lab.

Managing to escape from the Black Robes, Crash locates Norton's lab and tries to convince him to escape. As he smashes the completed rocket motor, Black Robes rush into the lab and attack Crash. During the fight with them Professor Norton knocks him unconscious. Unga Khan orders that he be tied to the front of the Juggernaut and taken to the Sacred City. There the Black Robes threaten to ram the main gate with Crash tied to the Juggernaut. When the gate is not opened, the Juggernaut goes full speed at the gate.

At the last second the gate is opened and Crash is saved. The Black Robes enter and hold the White Robes at bay with electronic guns. But Billy sneaks aboard the Juggernaut unseen and releases Crash. Crash then jumps the leader of the Black Robes and captures him. He flees the White Robes.

Back at the tower Unga Khan questions Norton about his progress on the rocket motors. The Juggernaut returns with Crash and Billy aboard. They force the Black Robe leader to give Norton a defective rocket motor. The professor has just discovered sand in the defective motor instead of powder when Crash jumps the guard in the lab. A Volkite robot attacks Crash and, as Crash immobilizes the robot with a chain, Norton attempts to kill him from behind. But Crash knocks him out and carries him back to the Juggernaut where Billy waits for him. Black Robes are alerted and follow the trio into the cave, but Crash manages to get them to the elevator. They reach the chariots and race back to the Sacred City.

When Unga Khan is informed of the rescue, he orders a full scale attack on the Sacred City to recapture Norton. Crash reassumes command of the White Robes to prepare to defend the city. That night a fierce battle breaks out and, as the Black Robes scale the walls, the White Robes repel under Crash's command. When the flame throwers fail to stop the Juggernaut, it crashes through the main gate, letting the Black Robes into the city.

Sharad and the others flee to the temple for a last stand, but Norton escapes them and reaches the Black Robes who take him back to the tower. Then Unga Khan directs his rockets on the city to destroy it. As the rockets blast the Sacred City, Crash rushes to help Diana, Billy and Sharad in the temple. Just then a rocket hits the temple and Crash and the

Billy and Crash survive the blast under an arch. Then Crash finds Diana safe, but Sharad has been killed by falling debris. By this time Professor Norton has attached the rocket motors to the tower. But before he starts the motors, he needs charts from the sub to time the arrival of the tower in the upper world. The Professor and the leader of the Black Robes go to the sub to get the charts. Returning to the tower, they leave two Volkites to guard the sub.

Back at the tower Unga Khan has assembled the Black Robes and his Volkites to prepare to ascend to the upper world. In their disguises Crash and Martos enter the control room and get the drop on Khan and his force. They make Khan restore Norton to his former self and then put Unga Khan into the chamber and smash the controls. Going to the base of the tower, they begin to destroy the rocket motors. But Unga Khan and his men escape the "transformation chamber" and he orders the rocket motors ignited immediately to destroy the men below. Crash and his party are trapped in the cave at the base of the tower as the rockets blast off.

Billy sees them enter the tower and runs to tell Diana. They, together with Briny and Salty who have also been freed from their captivity, enter the sub and return to the surface of the ocean.

When the tower reaches the surface, Unga Khan spots a sailing ship and blows it up with a rocket. Then he has the disintegrator ray prepared to begin his conquest of the world. But Crash bursts into the control room and, while he engages the guards, Professor Norton attempts to stop the earthquake machine. However, Crash and the professor are overpowered and taken prisoner.

After the rescue the intrepid adventurers are reunited. In the closing scene of the serial Crash and Diana are planning their marriage when a Volkite appears to menace them. As Crash readies himself to attack, Billy reveals himself in the Volkite shell and they all have a good laugh.

Evaluated by present standards of special effects, this serial would seem rather silly today. But in 1936 it was a good example of the state of the art. The special effects were good for the time. The story and acting was also good for the period. Wasted in bit parts were Raymond Hatton, Jack Mulhall and Smiley Burnette, the former two being highly experienced actors. Their roles could have been expanded or played by lesser actors if left as bits. Corrigan, Monte Blue, William Farnum and G. Montague Shaw were all quite effective in their roles. The others were certainly adequate. All in all, this serial was fine B entertainment in its day. —JAR

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Cliffhanger no. 4 is splendid! By far the best issue yet—both handsome to look at and full of great information and comments. This is clearly the best publication on the serials since the old days of Those Enduring Matinee Idols....

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BOOK REVIEW

***IN THE NICK OF TIME* by William C. Cline. Jefferson, NC: McFarland & Co. 281 pages. \$19.95.** Reviewed by Grady Franklin. [This review originally appeared in *The Indianapolis News* of August 25, 1984.]

William C. Cline grew up in small North Carolina town when the sound motion picture serial was in its glory — the late '30s and early '40s.

It is fitting, therefore, that someone who kept going back for more every Saturday afternoon should write of his love of the old cliffhangers.

Cline's new book, *In the Nick of Time*, in the tradition of the serial, has 15 exciting chapters which focus on villains, stuntmen, serial formula and, of course, the heroes and heroines. There is a detailed filmography of sound serials.

This listing includes chapter titles, such as the following for the 1942 patriotic-oriented Republic hit, **SPY SMASHER: America Beware, Descending Doom, Hero's Death**. And a touch of Beethoven for the final chapter, "V . . ."

"From the standpoint of form," wrote Cline, "the serial is vastly more like life than any other type of storytelling. Life is episodic, without clear-cut beginnings and endings....there are setbacks and revelation of hope, utter futility and sudden bursts of effectiveness. Just as we did not know what awaited the hero in next week's episode of our favorite cliff-hanger, we have no way of knowing what tomorrow's chapter of life holds for us...."

Hoosier natives are represented in Cline's book. For instance, Harry Albershart of Mishawaka and the University of Notre Dame was the star of several serials at Republic. His screen name, of course, was Allan Lane, sometimes known as Rocky Lane in westerns; he also played Red Ryder in the mid-'40s. Buck Jones of Vincennes and Ken Maynard of Vevay were other serial favorites from Indiana.

The King

Cline crowns the late Olympic swimmer Buster Crabbe as the "king" of the sound serials. His full name was Clarence Linden Crabbe. The "king" claim comes from doing so many serials and doing them well, including the **FLASH GORDON** ones, **BUCK ROGERS** and **KING OF THE CONGO**.

The author credits the serials with instilling musical culture in the minds of wide-eyed youngsters. The classics of Wagner, Beethoven, Liszt (although the book does spell it Lizst), Rossini

and Mendelssohn are heard in serials in various forms.

In the epilogue, the author points out there has not been a new serial released since 1956. However, he goes on to say the serial lives forever because the continued-next-week tradition carried over to television.

In the Nick of Time takes the serial a giant step beyond what Jon Tuska did with the same publisher a couple of years ago. Tuska's book, *The Vanishing Legion: A History of Mascot Pictures 1927-1935*, covered the serials of that studio quite well. Mascot, of course, eventually was combined with others to form the serial-producing king, Republic Pictures.

The Tuska book, still available at McFarland for \$17.95 plus shipping costs, covered Mascot in 12 chapters, another serial tradition, and the last one was titled "The End of the Trail."

Both the Cline book and the one by Tuska were seen in advance by serial buffs. Cline's ran in serial form — what else? — in a collectors' maga-paper called *The Big Reel* and Tuska's material ran in his now-defunct magazine, *Views and Reviews*.

Richard Hurst, of Indianapolis, touched on the serials in his 1979 book, *Republic Studios: Between Poverty Row and the Majors* (Scarecrow Press, can be order from World of Yesterday, see ad on page 64), devoting about 50 pages to the Republic action-packed cliff-hangers.

Most writers, when expressing opinions about serials, generally agree on which were good, bad or awful. These authors also include Alan G. Barbour, Ken Weiss and Ed Goodgold, and Jim Harmon and Donald Glut.

Almost to a man, they say, "The serial is dead. Long live the serial."
—GF

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MARIN SAIS

Gutsy Independence Under the Western Sky

by Buck Rainey

*(Editor's Note: This article was originally planned for **Under Western Skies**. But since, Marin Sais was in three serials we thought you might enjoy it.)*

Marin Sais, the vivacious heroine of innumerable Kalem pictures, was a descendent of one of the finest old Spanish families of early California. She was born in 1887 on the Rancho Olompali in Main County (for which she was named), just across the bay from San Francisco. Her father was a Spaniard, her mother an Englishwoman. Miss Sais, who stood 5'3" in height, weighed 115 pounds, and had brown hair and hazel eyes, was educated at Notre Dame, San Jose, and Notre Dame, Santa Clara, her purpose being to bend her gifts to an operatic career.

While appearing in the East and winning countless admirers with her superb voice, something happened to endanger that voice and she was forced to abandon her operatic career. Histrionic ability displaced the operatic ambitions and she was quickly at work in comedies for Vitagraph in their Eastern studios. Later she spent about six months at Bison 101, then joined Kalem, as a dramatic actress. Success came quickly after that. Early westerns included **HOW TEXAS GOT LEFT** (1911), **THE TENDERFOOT'S TROUBLES** (1912), **THE ATTACK AT ROCKY PASS** (1913), **THE BIG HORN MASSACRE** (1913), and **THE TRAGEDY OF BEAR MOUNTAIN** (1915).

After her success in **THE PITFALL** (1915) Marin was cast in **STINGAREE** (1915), playing "Ethel Porter," estranged sweetheart of "Irving Randolph," known in Australia as the bandit "Stingaree," a Robin Hood-like character played by True Boardman. A set of unfortunate circumstances caused both principals in the story to leave London at the end of Episode 1 and to appear in Australia in Episode 2, where the story unfolds. Boardman has been falsely accused of murder by his brother, who wants the family fortune, and Boardman has to flee to avoid imprisonment. His flight takes him to the land down under and a life as a bandit. His partner in banditry is "Howie," played by Paul C. Hurst, who is instrumental in bringing the two lovers together again. Marin's departure from London, several months later, is the result of family misfortunes necessitating that she seek employment, which she finds as companion to an Australian lady. Thus the stage is set for a multitude of adventures in the back country of Australia.

THE GIRL FROM FRISCO (1915) was a far better series for Marin. Not only did it run for twenty-five

episodes of two reels each, but Marin was definitely the star and True Boardman, as her fiance, Congressman "John Wallace," the secondary star, a switch from their roles in **STINGAREE**. Marin plays "Barbara Brent," a girl of the West. Each episode is a complete story itself, but the characters are continuing. For example, in Episode 21 she is out to expose a faker calling himself "Daniel II," who is preaching doomsday and taking over his followers' possessions; in Episode 23 she and her fiance was caught in the middle of feud between cattlemen and homesteaders; and in Episode 24 Marin is responsible for capturing a Hindu cook who was murdered the owner of a neighboring ranch and cast suspicion on Jose, a vaquero. The series was a popular one and firmly established Marin as a Western personality.

In **THE SOCIAL PIRATES** (1916) series, Marin shared the stellar honors with Ollie Kirkby, and this time True Boardman was the villain in the piece. As in most of her Kalem series, able support was provided by Thomas Lingham, Paul C. Hurst, and Frank Joanasson. Marin and Ollie, as "Mona" and "Mary," respectively, are two slightly embittered women who vow to put a stop to scoundrels who prey on helpless women by blackmail and other equally deplorable means. Brief synopses from two episodes are here presented to show the nature of this unusual series. In Episode 1, Mona and Mary save Stella, a former chorus girl, from death, and after hearing her pitiful story determine to deal justice to Holbrook, a fashionable man-about-town and cause him to right the wrong he has committed. By a clever ruse Mona succeeds in placing herself in Holbrook's path and he becomes smitten with her, planning in his vanity to use her as he had Stella.

At a New Year's Eve party Mona and Holbrook, by well-planned accident, meet Mary and the combined parties decide to finish the night at "The Little Monte Carlo," a supposed fashionable gambling house which has really been fitted out by "The Social Pirates" as a trap for Holbrook. The first step in their scheme is successful and Holbrook is separated from a goodly sum of money, which places him in a position to fall a ready victim to the further snares of the sharp-witted girls. There is excitement and laughs in the succeeding scenes which show Holbrook induced by a clever ruse to make Stella his bride, a step that he thinks he is taking voluntarily and to aid his own selfish plans.

In Episode 2 James Harrasford (played by Thomas Lingham) is the type of conceited man-about-town to whom woman's affections are but a toy. Mona



Buster Crabbe and Al "Fuzzy" St. John support a wounded Karl Hackett as Mady Lawrence and Marin Sais look on in this scene from **OATH OF VENGEANCE** (1944, PRC). [Courtesy of Film Favorites.]

and Mary set out to teach him a lesson. Mona succeeds in becoming acquainted with him and declares that she is a Corsican living with her younger sister. Harrasford calls on Mona, and his fickle affections lead him into the trap of showing much attention to Mary. A number of thrilling events keep Harrasford in a maze of excitement between the two girls, who, as temperamental Corsicans, are intense in love and hate. Finally Harrasford plans to flee with Mary and arranges to meet her at ten o'clock at his apartment. At ten o'clock the bell rings—and Mona appears. She is closely followed by a detective, who forces from her a confession that she has killed Mary in her jealous rage. Harrasford—facing arrest as a accomplice—secretly passes a bribe to the detective who allows him to escape when they reach the street. Harrasford has barely turned the corner in his panic-stricken flight when Mona and the detective—who was really an accomplice—join in a hearty laugh and in a few moments Mary arrives to add to the rejoicing over the success of the plan to humble the conceited heart-breaker.

Marin had no chance whatsoever to display her

horsemanship in this series. Off screen, however, she was busy building up her ranch at Lund, Utah, and all her spare money was going to purchase blooded horses, pigs, cows, and chickens.

The **AMERICAN GIRL** (1917) series followed for Marin as America was plunged into the first World War. As "Madge King" she is the central figure in an indeterminate number of two reelers of the Old West, all melodramatic and bringing into view much riding and fighting. In **THE SECRET OF LOST VALLEY** (1917), for instance, Marin pursues the villain on horseback, lassoes him a la Hoot Gibson, and drags him back to face justice for having stolen a chest belonging to a child heir of the Duke of Blavelt, herself kidnapped by bandits as a baby and raised as the child on one of the bandits who took her and fled when the others wanted to kill her. In another story, **THE GOLDEN EAGLE TRAIL** (1917), Marin and her followers round up a gang of bandits and a man who stole the bandits' loot consisting of two bags of twenty-dollar gold pieces by following a trail of Golden Eagles that have leaked from one of the bags. **THE LOST LEGION OF THE BORDER** (1917) had many strong points and one weak one.

But there is enough action, stirring horsemanship, enough sustained interest and enough of the other elements that go toward making a good Western in the film to overlook the point in the story where Marin fights an arranged and unbelievable gun duel with a badman. The story is the old one (but at that time a novel and new one) of the retired outlaw who wants to form a republic of his own, whose inhabitants shall be all the old bandits west of the Rockies.

And for fast-moving, thrill-a-minute action, one would not need to look further than **THE VULTURE OF SKULL MOUNTAIN** (1917), in which ranchgirl Madge King (Marin) is menaced by "The Vulture," (Ronald Bradbury) and imprisoned in his secret torture chamber entered via the chimney of a fireplace in a rude shack used by the Vulture and his gang as a hideout. It seems that Madge's father (Frank Jonasson) has been held up on a trail over Skull Mountain by two outlaws and tied up under a five-ton boulder balanced on a plank over his head. His slightest move will pull it down. In addition, a kidnapped girl is being held hostage by the Vulture, and "Hunchback Charlie" (Edward Clisbee) is lurking about to make things unpleasant for hero Larry Kerwin (Edward Hearn). In the final wrapup scene, Marin rides up close behind a rig driven by the fleeing Vulture as it takes a corner on two wheels, bringing down her man while her fiance and father ride on to stop the rig bearing the helpless, kidnapped girl. A lot of action and story was crammed into this two-reeler, which also had Jack Hoxie (then known as Hart Hoxie) in the role of a wealthy cattleman. Not quite as fast-moving, but amply so, was **THE POT O'GOLD** (1917) in which Marin attempts to keep the only paper in the little town of San Reno from biting the dust by burying a pot o'gold near the town and running clues to its whereabouts in *The Herald*. Discovering a buried skull and a photo of a small child in the process of burying the gold, Marin and friends set out to solve a mysterious murder. And **SAGE BRUSH LAW** (1917) was a more common story of lawlessness in a western town, vigilante committee, a hanging, the robbery of a post office,

the murder of one innocent onlooker, and the framing of another—just your ordinary, everyday garden-variety shoot-em-up. Ed Hearn played second-lead to Marin in the entire series and was an enjoyable hero.

In her last series for Kalem, which was about to close its doors forever on picture making, Marin co-starred once more with True Boardman, this time in the fifteen episodes of **THE FURTHER ADVENTURES OF STINGAREE** (1917). Marin is again "Ethel Porter" to Boardman's "Irving Randolph/Stingaree," but Hal Clements takes the role of "Howie" formerly played by Paul Hurst. The story begins back in London where Stingaree has been cleared of the murder charges against him that initially drove him from the city in the first series. Finding that his deceased brother has squandered the family fortune, he realizes he cannot, as a penniless man, marry his fiancée, Ethel. His old friend Howie comes from Australia to warn him that government officers are on his trail with a warrant for his arrest. He persuades Stingaree to return to Australia with him. And, as before, Ethel soon follows to share in the wild Australian adventures which culminate in their togetherness in the end.

With the demise of Kalem, Marin free-lanced for several years, her career seemingly in the descent. But in 1920 she played opposite Jack Hoxie in Arrow's **THUNDERBOLT JACK** and won new laurels as a Western heroine the popular serial. She also married the big Oklahoma cowboy and rodeo rider who had previously played minor parts in some of her films at Kalem. There followed several features with Jack, but when he got a job with Universal she was forced to remain in independent productions. Marin had two daughters by Jack, but the marriage was not a blissful one and the two were divorced about 1925. Marin subsequently worked in several of Jack's Universal westerns at the "second woman." In the latter 1920's she worked only in minor roles, and with the coming of talkies she settled down to character roles. She died on December 31, 1971.

—BR

PARCIAL FILMOGRAPHY: MARIN SAIS

1. TWELFTH NIGHT

(Vitagraph, February 2, 1910) 970 ft.
Julia Swayne Gordon, Charles Kent, Florence Turner, Edith Storey, Telft Johnson, Marin Sais, William Humphrey, James Young
Scenario: Eugene Mullin
Supervision: J. Stuart Blackton
Story: William Shakespeare

2. HOW TEXAS GOT LEFT

(Kalem, November, 1911) 1 Reel
Marin Sais

3. THE TENDERFOOT'S TROUBLES

(Kalem, February, 1912) 1 Reel
Marin Sais

4. DEATH VALLEY SCOTTY'S MINE

(Kalem, October, 1912) 1 Reel
Walter Scott, Ruth Roland, Marin Sais

5. THE CHAPERON GETS A DUCKING

(Kalem, November, 1912) 1 Reel

John E. Brennan, Ed Coxen, Ruth Roland, Marin Sais

6. DAYS OF 45

(Kalem, November, 1912) 1 Reel
Carlyle Blackwell, Marin Sais

7. RED SWEENEY'S MISTAKE

(Kalem, January, 1913) 1 Reel
Carlyle Blackwell, Marin Sais, Jane Wolfe, William H. West

8. THE LAST BLOCKHOUSE

(Kalem, January, 1913) 2 Reels
Carlyle Blackwell, William H. West, Paul Hurst, Knutt Rahmn, Maris Sais, C. Rhys Pryce
Director: George Melford

9. THE MOUNTAIN WITCH

(Kalem, February, 1913) 1 Reel
Jane Wolfe, Carlyle Blackwell, Marin Sais

10. THE BUCKSKIN COAT

(Kalem, February, 1913) 1 Reel
Marin Sais

11. THE ATTACK AT ROCKY PASS

(Kalem, March, 1913) 1 Reel
Marin Sais, Carlyle Blackwell
Director: George Melford
Story: H.K. Harris

12. THE CALIFORNIA OIL CROOKS

(Kalem, April, 1913) 1 Reel
Marin Sais

13. THE CIRCLE OF FATE

(Kalem, May, 1913) 1 Reel
Marin Sais

14. THE BATTLE FOR FREEDOM

(Kalem, May, 1913) 2 Reels
William H. West, Jane Wolfe, Marin Sais, Carlyle Blackwell, C. Rhys Pryce, Knute Rahmn, Ed Clisbee
Director: George Melford

15. THE SCHEME OF SHIFTLESS SAM SMITH

(Kalem, June 7, 1913) 1 Reel
John Brennan, Marin Sais

16. ON THE BRINK OF RUIN
(Kalem, June 14, 1913) 1 Reel
Marin Sais, Paul Hurst, William H. West

17. THE STRUGGLE
(Kalem, June 21, 1913) 2 Reels
Marin Sais, Carlyle Blackwell, William H. West, Paul C. Hurst
Story: Henry Albert Phillips

18. THE BANDIT'S CHILD
(Kalem, June, 1913) 1 Reel
Marin Sais

19. THE GIRL AND THE GANGSTER
(Kalem, July, 1913)
Carlyle Blackwell, Marin Sais, Jane Wolfe

20. THE SKELTON IN THE CLOSET
(Kalem, August 9, 1913) 2 Reels
Carlyle Blackwell, William H. West, Paul Hurst, Marin Sais

21. THE INVADERS
(Kalem, August 23, 1913) 2 Reels
Paul Hurst, Jane Wolfe, Marin Sais, Carlyle Blackwell, William West, Charles French, James Horne, Knute Rhamn, Rhys Pryce
Director: George Melford
Story: John Lloyd

22. TROOPER BILLY
(Kalem, September, 1913) 2 Reels
Marin Sais
Story: Frederick Paulding

23. THE BIG HORN MASSACRE
(Kalem, December 27, 1913) 2 Reels
William H. West, Marin Sais, Paul C. Hurst, Jack Hoxie, Billie Rhodes, E. Clisbee, Ernest Garcia

24. THE SHADOW OF GUILT
(Kalem, January, 1914) 2 Reels
Marin Sais

25. TRAPPED
(Kalem, January, 1914) 2 Reels
Marin Sais

26. THE MASTER ROGUE
(Kalem, April, 1914) 2 Reels
George Melford, William West, Marin Sais (?)

27. THE DEATH SIGN OF HIGH NOON
(Kalem, April, 1914) 1 Reel
Marin Sais, William H. West, Jane Wolfe, Paul C. Hurst

28. THE BARRIER OF IGNORANCE
(Kalem, May 30, 1914) 2 Reels
George Melford, Marin Sais, Jane Wolfe, William H. West, Paul Hurst, Cleo Ridgley

29. THE QUICKSANDS
(Kalem, June 6, 1914) 2 Reels
Marin Sais

30. THE PRIMITIVE INSTINCT
(Kalem, August 15, 1914) 2 Reels
Marin Sais
Director: George H. Melford

31. THE RAJAH'S VOW
(Kalem, August, 1914) 2 Reels
Marin Sais

32. THE ETERNAL BOND
(Kalem, 1914)
Marin Sais

33. THE POTTER AND THE CLAY
(Kalem, September 19, 1914)
Marin Sais, Douglas Gerrard, Cleo Ridgely, Elise Maison, Jane Wolfe
Director: George Melford
Story: Mrs. Owen Bronson

34. KING OF CHANCE
(Kalem, September, 1914) 3 Reels
Marin Sais, Douglas Gerrard

35. THE PRISON STAIN
(Kalem, October 31, 1914) 2 Reels
Marin Sais, Paul Hurst, Frank Jonasson, William H. West

36. THE WINNING WHISKERS
(Kalem, December 19, 1914)
Lloyd V. Hamilton, Marin Sais, Bud Duncan, Marshall Neilan

37. THE DERELICT
(Kalem, December, 1914) 2 Reels
Douglas Gerrard, Marin Sais, Mildred Gordon, Frank

Jonasson, June Wolfe, Edward Clisbee, William H. West
Director: George Melford
Story: James W. Horne

38. THE SMUGGLERS OF LONE ISLE
(Kalem, December, 1914) 2 Reels
Marin Sais

39. THE FATAL OPAL
(Kalem, December, 1914) 2 Reels
Marin Sais, Douglas Gerrard, William H. West, Paul Hurst, Cleo Ridgley
Director: George Melford

40. COOKY'S ADVENTURE
(Kalem, January, 1915)
Chance E. Ward, Marin Sais, Jennie Lee, Bud Duncan
Director: Chance E. Ward

41. THE TRAGEDY OF BEAR MOUNTAIN
(Kalem, January 25, 1915) 2 Reels
Jane Wolfe, Marin Sais, Paul Hurst, Cleo Ridgley, Douglas Gerrard, Frank Jonasson, William H. West

42. THE WAITRESS AND THE BOOBS
(Kalem, January, 1915) 1 Reel
Marin Sais

43. INSURANCE NIGHTMARE
(Kalem, February, 1915) 1 Reel
Marin Sais
Director: C.E. Ward

44. HAM AMONG THE REDSKINS
(Kalem, March, 1915)
Lloyd V. Hamilton, Bud Duncan, Marin Sais

45. HAM IN THE HAREM
(Kalem, March, 1915)
Lloyd V. Hamilton, Bud Duncan, Marin Sais (?)
Director: Chance E. Ward
Story: Hamilton Smith

46. LOTTA COIN'S GHOST
(Kalem, April, 1915)
Lloyd V. Hamilton, Bud Duncan, Marin Sais

47. THE CLAIRVOYANT SWINDLERS
(Kalem, May 15, 1915) 2 Reels
Marin Sais
Story: Hamilton Smith

48. THE CLOSED DOOR
(Kalem, May 22, 1915)
Marin Sais, Thomas Lingham, Ollie Kirby

49. THE FIGURE IN BLACK
(Kalem, May 22, 1915) 2 Reels
Marin Sais, Ollie Kirby, Paul Hurst

50. THE MONEY LEECHES
(Kalem, June 5, 1915) 2 Reels
Marin Sais, Arthur Shirley, W.H. West, Thomas Lingham

51. THE SECRET WELL
(Kalem, June 5, 1915) 2 Reels
Marin Sais
Story: Hamilton Smith

52. THE VANISHING VASES
(Kalem, June 12, 1915) 2 Reels
Marin Sais, Frank Jonasson, Ollie Kirby, Arthur Shirley, William H. West

53. THE STRAIGHT AND NARROW PATH
(Kalem, July 17, 1915) 2 Reels
Ollie Kirby, Marin Sais, Frank Jonasson, Arthur Shirley
Director: James W. Horne
Story: Harry O. Hoyt

54. THE VIVISECTIONIST
(Kalem, June 19, 1915) 2 Reels
Marin Sais, Frank Jonasson, William H. West, Paul Hurst, Thomas Lingham
Director: James W. Horne

55. THE ACCOMPLICE
(Kalem, June 26, 1915) 2 Reels
Marin Sais, Thomas Lingham, W.H. West
Director: James W. Horne
Story: C. Doty Hobart

56. THE DISAPPEARING NECKLACE
(Kalem, July 24, 1915) 2 Reels
Marin Sais, Charles Cummings, William H. West, Ollie Kirby, Frank Jonasson
Director: James Horne
Story: Hamilton Smith

57. THE FRAME-UP
(Kalem, July, 1915) 2 Reels
Ollie Kirby, Marin Sais (?)

58. THE STRANGLER'S CORD
(Kalem, July, 1915) 2 Reels
William H. West, Thomas Lingham, Ollie Kirby, Marin Sais, Charles Cummings

59. THE WOLF'S PREY
(Kalem, September, 1915) 2 Reels
William H. West, Ollie Kirby, Frank Jonasson, Marin Sais
Story: Hamilton Smith

60. UNDER OATH
(Kalem, September, 1915) 2 Reels
True Boardman, Marin Sais, Thomas Lingham, Frank Jonasson
Director: James W. Horne
Story: Hamilton Smith

61. WHEN THIEVES FALL OUT
(Kalem, September 11, 1915) 2 Reels
Frank Jonasson, Paul Hurst, Marin Sais, True Boardman
Story: Hamilton Smith

62. THE MAN IN IRONS
(Kalem, September, 1915)
William H. West, Ollie Kirby, True Boardman, Paul Hurst, Thomas Lingham, Frank Jonasson, Marin Sais
Director: James W. Horne
Story: Hamilton Smith

63. THE DREAM SEEKERS
(Kalem, November 6, 1915)
William H. West, Marin Sais, Frank Jonasson, Thomas Lingham, True Boardman
Director: James W. Horne

64. THE PITFALL
(Kalem, November 6, 1915) 4 Reels
Marin Sais, Frank Jonasson, Thomas Lingham, Edward Clisbee, Paul Hurst, True Boardman, James Horne
Director: James W. Horne
Story: Howard Irving Young

65. STINGAREE
True Boardman, William Brunton, Janet Rambeau, Marin Sais, Frank Jonasson, Ollie Kirby, Edward Clisbee, Paul Hurst, Thomas Lingham, Joseph Barber, James W. Horne, Hoot Gibson
Director: James W. Horne
Scenario: James W. Horne
Story: E.W. Hornung
Chapter Titles: (1) An Enemy of Mankind (2) A Voice in the Wilderness (3) The Black Hole of Glenrenal (4) To the Vile Dust (5) A Bushranger at Bay (6) The Making of Stingaree (7) The Honor of the Road (8) The Purification of Mullers (9) The Duel in the Desert (10) The Villain Worshipper (11) The Moth and the Star (12) The Darkest Hour

66. THE GIRL FROM FRISCO
(Kalem, 1916) 25 Episodes
Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Josephine West, Steve Murphy, Karl Formes, Jr., Edward Clisbee, Barney Furey, Jack Hutchison, E. Forrest Taylor, Hart (Jack) Hoxie, Jack McDonald
Director: James W. Horne
Story: Robert Wells Ritchie
Chapter Titles: (1) The Fighting Heiress (2) The Torquios Mine Conspiracy (3) The Old Field Plot (4) Tiger Unchained (5) The Ore Plunderers (6) The Treasure of Cibola (7) The Gun Runners (8) A Battle in the Dark (9) The Web of Guilt (10) The Reformation of Dog Hole (11) Secret of a Box Car (12) Hurled Thru the Drawbridge (13) The Yellow Hand (14-20) *unknown* (21) False Prophet (22) The Resurrection of Gold Bar (23) The Homesteaders' Feud (24) The Wolf of Los Alamos (25) *unknown*

67. THE MYSTERIES OF THE GRAND HOTEL
(Kalem, 1916)
[A Series — number of episodes undetermined]
True Boardman, Marin Sais, Ollie Kirby, Charles Cummings, William H. West, Thomas Lingham, Frank Jonasson
Director: James W. Horne
Story: Hamilton Smith

68. WITCH OF THE DARK HOUSE
(Kalem, 1916) 1 Reel
Marin Sais

69. THE DARKEST HOUR
(Kalem, 1916)
Marin Sais

70. THE SOCIAL PIRATES
(Kalem, 1916) 15 Episodes
Marin Sais, Ollie Kirby, True Boardman, Frank Jonasson, Edward Clisbee, Rupert Dell, Ruth Snyder, B. Furey, Thomas Lingham, Paul C. Hurst
Director: James W. Horne
Story: George Howard
Episode Titles: (1) The Little Monte Carlo (2) The Corsican Sisters (3-11) *unknown* (12) The Disappearance of

Helen Mintern (13-15) *unknown*

71. THE GOLDEN EAGLE TRAIL

(Kalem, March, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Edward Hearn, Frank Jonasson, Ronald Bradbury, Edward Clisbee
Director: James W. Horne
Story: Frederick R. Bechdolt

72. THE SECRET OF THE LOST VALLEY

(Kalem, March, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn, Edward Clisbee, R.E. Bradbury, Knute Rahm, Hart (Jack) Hoxie, Grace Johnson
Director: James W. Horne
Story: Frederick R. Bechdolt

73. THE LOST LEGION OF THE BORDER

(Kalem, March, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee
Director: James Horne
Story: Frederick R. Bechdolt

74. THE VULTURES OF SKULL MOUNTAIN

(Kalem, April, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee, Hart (Jack) Hoxie
Director: James Horne
Story: Frederick R. Bechdolt

75. THE POT O'GOLD

(Kalem, June, 1917) 2 Reels
Marin Sais, Frank Jonasson, Edward Hearn, R.E. Bradbury, Edward Clisbee
Director: James Horne
Story: Frederick R. Bechdolt

76. SAGEBRUSH LAW

(Kalem, June, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn, R.F. Bradbury, Knute Rahm, Edward Clisbee
Director: James Horne
Story: Frederick R. Bechdolt

77. TREASURE OF CIBOLA

(Kalem, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn
Director: James Horne
Story: Frederick R. Bechdolt

78. HOLE IN THE MOUNTAIN

(Kalem, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn
Director: James Horne
Story: Frederick R. Bechdolt

79. FALSE PROPHET

(Kalem, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn
Director: James Horne
Story: Frederick R. Bechdolt

80. MANHUNT AT SAN REMO

(Kalem, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Frank Jonasson, Edward Hearn
Director: James Horne
Story: Frederick R. Bechdolt

81. THE FIGHTING HEIRESS

(Kalem, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Edward Hearn, Frank Jonasson
Director: James Horne
Story: Frederick R. Bechdolt

82. PHANTOM MINE

(Kalem, 1917) 2 Reels
Marin Sais, Edward Hearn, Frank Jonasson
Director: James Horne
Story: Frederick R. Bechdolt

83. THE MAN FROM TIA JUANA

(Kalem, 1917) 2 Reels
[The American Girl Series]
Marin Sais, Edward Hearn, Hart (Jack) Hoxie
Director: James Horne
Story: Frederick R. Bechdolt

84. THE FURTHER ADVENTURES OF STINGAREE

(Kalem, 1917) 15 Episodes
Marin Sais, True Boardman, Hal Clements, Frank Jonasson, Ollie Kirby, Thomas Lingham, Edward

Clisbee, Edythe Sterling, Barney Furey, G.A. Williams, Frank M. Clark, Jack Lott, Jack Waltemeyer, Paul C. Hurst

Director: Paul C. Hurst
Screenplay: Joseph F. Poland

Story: E.W. Hornung

Episode Titles: (1) The Fugitive Passenger (2) A Model Marauder (3) A Double Deception (4) An Eye for an Eye (5) Mark of Stingaree (6) Through Fire and Water (7) An Order of the Court (8) Tracking of Stingaree (9) A Bushranger's Strategy (10) Poisoned Cup (11) Arrayed with Enemy (12) The Jackaroo (13) At the Sign of the Kangaroo (14) The Stranger at Dumcreeff (15) A Champion of the Law

85. THE CITY OF DIM FACES

(Paramount-Lasky, July 6, 1918) 5 Reels
Sessue Hayakawa, Doris Pawn, Marin Sais, James Cruze, Winter Hall
Director: George Melford
Scenario: Francis Marion

86. HIS BIRTHRIGHT

(Haworth/Robertson-Cole, August 4, 1918) 5 Reels
Sessue Hayakawa, Maym Kelso, Tauru Aoki, Marin Sais, Howard Davies, Mary Anderson, Sydney DeGrey, Harry Von Meter
Director: William Worthington
Scenario: Dennison Clift and Sessue Hayakawa

87. BONDS OF HONOR

(Haworth/Robertson-Cole, October 31, 1918) 5 Reels
Sessue Hayakawa, Tsuru Aoki, Marin Sais, Dagmar Godowsky, Herschal Mayall, Toyo Fujita, M. Fushida
Director: William Worthington
Screenplay: Clara Whipple

88. THE VANITY POOL

(Universal-Special, October, 1918) 6 Reels
Mary McLaren, Thomas Holding, Anna Q. Nilsson, Franklyn Farnum, Marin Sais, Winter Hall
Director: Ida May Park
Scenario: Ida May Park
Story: Nalbro Bartley

89. THUNDERBOLT JACK

(Arrow, November 1, 1920) 10 Chapters
Jack Hoxie, Marin Sais, Chris Frank, Steve Clemente, Alton (Al) Hoxie, Edith Stayart
Director: Murdock MacQuarrie
Chapter Titles: (1) The Thunderbolt Strikes (2) Eight to One [No Copyright records indicating the copyrighting of Chapters 3-10]

90. DEAD OR ALIVE

(Unity Photoplays/Arrow Film Corp., March, 1921) 5 Reels
Jack Hoxie, Marin Sais, Joseph Girard, C. Ray Florhe, Wilbur McGaugh, Evelyn Nelson
Director: Dell Henderson
Producer: Ben Wilson

91. THE SHERIFF OF HOPE ETERNAL

(Ben Wilson Productions/Arrow Film Corp., March, 1921) 5 Reels
Jack Hoxie, Marin Sais, Joseph Girard, William Dyer, Bee Monson, Theodore Brown, Wilbur McGaugh
Director: Ben Wilson
Producer: Ben Wilson

92. THE BROKEN SPUR

(Ben Wilson Productions/Arrow Film Corp., July, 1921) 5 Reels
Jack Hoxie, Evelyn Nelson, Jim Welch, Wilbur McGaugh, Edward Berman, Harry Rattenberry, Marin Sais
Director: Ben Wilson

93. RIDERS OF THE LAW

(Sunset Productions, December 15, 1922) 5 Reels
Jack Hoxie, Marin Sais
Director: Robert North Bradbury

94. GOOD MEN AND BAD

(F.W. Kraemer/American Releasing Corp., July 14, 1923) 5 Reels
Marin Sais, Steve Carrie, Merrill McCormick, George Guyton, Faith Hope
Director: Merrill McCormick
Scenario: William Lester
Story: Will Lester

95. BEHIND TWO GUNS

(Sunset Productions, May 15, 1924) 5 Reels
J.B. Warner, Hazel Newman, Marin Sais, Jay Morley, Jim Welch, Otto Lederer, William Calles, Jack Waltemeyer, Emily Gerdes, Bartlett A. Carre, Robert North Bradbury
Director: Robert N. Bradbury
Story: Robert N. Bradbury

96. THE HELLION

(Sunset Productions, July 15, 1924) 5 Reels

J.B. Warner, Marin Sais, Boris Karloff, Aline Goodwin, William Lester

Director: Bruce Mitchell

Screenplay: Bruce Mitchell

(Reissued in 1930)

97. THE MEASURE OF A MAN

(Universal, October 14, 1924) 5 Reels
William Desmond, Albert J. Smith, Francis Ford, Marin Sais, William J. Dyer, Bobby Gordon, Harry Tenbrook, Zala Davis, William Turner, Mary McAllister
Director: Arthur Rossom
Screenplay: Wyndham Gittens
Scenario: Isadore Bernstein
Story: Norman Duncan, *The Measure of a Man*, a Tale of the Big Woods

98. A ROARING ADVENTURE

(Universal, February 8, 1925) 5 Reels
Jack Hoxie, Mary McAllister, Marin Sais, J. Gordon Russell, Jack Pratt, Francis Ford, Margaret Smith
Director: Clifford S. Smith
Continuity: Percy Smith
Adaptation: Isadore Bernstein
Story: Jack Rollens, *The Tenderfoot*

99. THE RED RIDER

(Universal, August 2, 1925) 5 Reels
Jack Hoxie, Mary McAllister, Jack Pratt, Natalie Warfield, Marin Sais, William McCall, Francis Ford, George Connors, Frank Lanning, Clark Comstock, Duke R. Lee, Chief Big Tree, William Welsh, Virginia True Boardman
Director: Clifford S. Smith
Story: Isadore Bernstein

100. THE WILD HORSE STAMPEDE

(Universal, September 5, 1926) 5 Reels
Jack Hoxie, Fay Wray, William Steele, Marin Sais, Clark Comstock, Jack Pratt, George Kesterson, Bert De Marc, Monte Montague, Scout, Bunk
Director: Albert Rogell
Scenario: Doris Malloy
Story: W.C. Tuttle, *Blind Trails*

101. ROUGH AND READY

(Universal, January 9, 1927) 5 Reels
Jack Hoxie, Ena Gregory, Jack Pratt, William A. Steele, Monte Montague, Clark Comstock, Marin Sais, Bert De Marc, Scout
Director: Albert Rogell
Continuity: William Lester
Story: Gardner Bradford

102. MEN OF DARING

(Universal, June 5, 1927) 7 Reels
Jack Hoxie, Ena Gregory, Marin Sais, Francis Ford, James Kelly, Ernie Adams, Robert Milash, Bert Lindley, Bert Apling, William Malan, John Hall, Joseph Bennett, Scout
Director: Albert Rogell
Scenario: Marion Jackson
Story: Marion Jackson

103. THE FIGHTING THREE

(Universal, July 3, 1927) 5 Reels
Jack Hoxie, Olive Hasbrouck, Marin Sais, Fanny Warren, William Malan, Buck Connors, William Dyer, Henry Roquemore, William Norton Bailey, Scout, Bunk
Director: Albert Rogell
Scenario: William Lester
Story: William Lester

104. A SON OF THE DESERT

(F.W. Kraemer/American Releasing Corp., February 11, 1928) 5 Reels
William Merrill McCormick, Marin Sais, Robert Burns, Faith Hope, James Welsh
Director: William Merrill McCormick

105. COME AND GET IT

(FBO, February 3, 1929) 6 Reels
Bob Steele, Jimmy Quinn, Betty Welsh, Jay Morley, James B. Leong, Harry O'Connor, Marin Sais, William Welsh
Director: Wallace Fox
Scenario: Frank Howard Clark

106. THE FIGHTING COWBOY

(California Motion Pictures/Superior Talking Pictures, 1933) 58 Minutes
Buffalo Bill, Jr., Gene Boutell, Allen Holbrook, William Ryno, Marin Sais, Tom Paiky, Bart Carre, Jack Evans, Boris Bullock, Ken Broeker, Betty Butler, Hamilton Steele, Clyde McClary, Ernest Scott, Bud Baxter, Jack Bronston
Director: Denver Dixon (Victor Adamson)
Screenplay: L.V. Jefferson
Story: L.V. Jefferson
Producer: Victor Adamson

107. WHEELS OF DESTINY

(Universal, February 19, 1934) 64 Minutes

Ken Maynard, Dorothy Dix, Philo McCullough, Fred McKay, Jay Wilsey (Buffalo Bill, Jr.), Fred Sale, Jr., Jack Rockwell, Frank Rice, Nelson McDowell, William Gould, Ed Coxen, Merrill McCormack, Slim Whitaker, Hank Bell, Robert Burns, Artie Ortega, Wally Wales, Jack Evans, Helen Gibson, Bud McClure, Fred Burns, Chief Big Tree, Roy Bucko, Marin Sais, Chuck Baldr, Arkansas Johnny, Bobby Dunn, Blackjack Ward, Al Taylor.
Director: Alan James
Screenplay: Nate Gatzert
Story: Nate Gatzert
Producer: Ken Maynard

108. RAWHIDE ROMANCE
 (Superior Talking Pictures, 1934)
 Buffalo Bill, Jr., Genee Boutell, Lafe McKee, Si Jenks, Bart Carre, Boris Bullock, Jack Evans, Marin Sais, Clyde McClary, Ken Broeker.
Director: Victor Adamson (Denver Dixon)
Screenplay: L.V. Jefferson
Producer: Victor Adamson (Denver Dixon)

109. THE PACE THAT KILLS
 (Willis Kent, December, 1935)
 Lois January, Noel Madison, Sheila Manners, Lois Lindsay, Charles Delaney, Frank Shannon, Gaby Fay, Eddie Phillips, Marin Sais, Maury Peck, Frank Collins, Nona Lee, Dick Bottler.
Director: William O'Connor

110. TELL YOUR CHILDREN
 (G & H, 1938)
 Lillian Miles, Thelma White, Carleton Young, Dorothy Short, Kenneth Craig, Pat Royale, Warren McCullon, Joe Forte, William Royal, Walter McGrail, Edward Earle, Frank O'Connor, Ted Wraye, Mary McLarne, Ed Mortimer, Marin Sais, Harry Harvey, Jr., Edward LeSaint, Dan Wolheim, Lester Dorr, Phil Dunham, Billy Franey, Dave O'Brien.
Director: Louis Gasnier

111. PIONEER TRAIL
 (Columbia, July 15, 1938) 59 Minutes.
 Jack Luden, Joan Barclay, Slim Whitaker, Leon Beaumont, Hal Taliaferro, Marin Sais, Eve McKenzie, Hal Price, Dick Bottler, Tom London, Tex Palmer, Art Davis, Fred Burns, Bob McKenzie, "Tuffy"(a dog).
Director: Joseph Levering
Screenplay: Nate Gatzert
Story: Nate Gatzert
Producer: Larry Darmour

112. PHANTOM GOLD
 (Columbia, August 31, 1938) 56 Minutes.
 Jack Luden, Beth Marion, Barry Downing, Charles Whitaker, Hal Taliaferro, Art Davis, Jimmy Robinson, Jack Ingram, Buzz Barton, Marin Sais, Tex Palmer, Jack O'Shea, "Tuffy"(a dog).
Director: Joseph Levering
Screenplay: Nate Gatzert
Story: Nate Gatzert
Producer: Larry Darmour

113. RIDERS OF THE FRONTIER
 (Monogram, August 16, 1939) 58 Minutes.
 Tex Ritter, Jack Rutherford, Hal Taliaferro, Jean Joyce, Marin Sais, Mantan Moreland, Olin Francis, Roy Barcroft, Merrill McCormack, Maxine Leslie, Nolan Willis, Nelson McDowell, Charles King, Forrest Taylor, Robert Frazer, "White Flash."
Director: Spencer Bennet
Screenplay: Jesse Duffy, Joseph Levering
Story: Jesse Duffy, Joseph Levering
Producer: Edward Finney

114. DEADWOOD DICK
 (Columbia, July 19, 1940) 15 Chapters.
 Don Douglas, Lorna Gray (Adrian Booth), Harry Harvey, Marin Sais, Lane Chandler, Jack Ingram, Charles King, Ed Cassidy, Robert Fliske, Lee Shumway, Edmund Cobb, Edward Peil, Edward Heam, Karl Hackett, Roy Barcroft, Bud Osborne, Joe Girard, Tom London, Kenne Duncan, Yakima Canutt, Fred Kelsey, Edward Cecil, Kit Guard, Al Ferguson, Constantine Romanoff, Franklin Farnum, Charles Hamilton, Jim Corey, Eddie Featherston.
Director: James W. Horne
Screenplay: Wyndham Gittens, Morgan B. Cox, George Morgan, John Cutting
Producer: Larry Darmour
Chapter Titles: (1) A Wild West Empire (2) Who Is the Skull? (3) Pirates of the Plains (4) The Skull Baita a Trap (5) Win, Lose, or Draw (6) Buried Alive (7) The Chariot of Doom (8) The Secret of Number 10 (9) The Fatal Warning (10) Framed for Murder (11) The Bucket of Death (12) A Race Against Time (13) The Arsenal of Revolt (14) Holding the Fort (15) The Deadwood Express.

115. BILLY THE KID IN SANTA FE
 (PRC, July 11, 1941) 56 Minutes.
 [Billy the Kid Series]
 Bob Steele, Al St. John, Rex Lease, Marin Sais, Dennis Moore, Karl Hackett, Steve Clark, Hal Price, Charles

King, Frank Ellis, Dave O'Brien, Kenne Duncan, Curley Dresden, Tex Palmer.
Director: Sherman Scott (Sam Newfield)
Screenplay: Joseph O'Donnell
Producer: Sigmund Neufeld

116. FRONTIER OUTLAWS
 (PRC, March 4, 1944) 56 Minutes.
 [Billy Carson Series]
 Buster Crabbe, Al St. John, Frances Gladwin, Marin Sais, Charles King, Jack Ingram, Kermit Maynard, Edward Cassidy, Emmett Lynn, Budd Buster, Frank Ellis.
Director: Sam Newfield
Screenplay: Joe O'Donnell
Producer: Sigmund Neufeld

117. ENEMY OF WOMEN
 (Monogram, August 21, 1944)
 Claudia Drake, Paul Andor, Donald Woods, H.B. Warner, Sigrid Gurle, Ralph Morgan, Gloria Stuart, Robert Barrat, Beryl Wallace, Byron Foulger, Lester Dorr, Craig Whitley, Charles Halton, Marin Sais.
Director: Alfred Zeisler

118. OATH OF VENGEANCE
 (PRC, December 9, 1944) 57 Minutes
 [Billy Carson Series]
 Buster Crabbe, Al St. John, Mady Lawrence, Jack Ingram, Charles King, Marin Sais, Karl Hackett, Kermit Maynard, Hal Price, Frank Ellis, Budd Buster, Jimmy Aubrey.
Director: Sam Newfield
Screenplay: Fred Myton
Producer: Sigmund Neufeld

119. BELLS OF ROSARITA
 (Republic, June 19, 1945) 68 Minutes.
 Roy Rogers, George F. Hayes, Dale Evans, Adele Mara, Grant Withers, Janet Martin, Syd Saylor, Addison Richards, Edward Cassidy, Roy Barcroft, Kenne Duncan, Rex Lease, Earle Hodgins, Bob Wilke, Ted Adams, Wally West, Bob Nolan and the Sons of the Pioneers, Robert Mitchell Boychoir, "Trigger", Poodles Hanaford, Helen Talbot, Hank Bell, Forbes Murray, Tom London, Marin Sais, Jack Richardson
Guest Stars: Bill Elliott, Allan Lane, Donald Barry, Robert Livingston, and Sunset Carson
Director: Frank McDonald
Screenplay: Jack Townley
Associate Producer: Eddy White

120. PRAIRIE RUSTLERS
 (PRC, November 7, 1945) 56 Minutes.
 [Billy Carson Series]
 Buster Crabbe, Al St. John, Evelyn Finley, Karl Hackett, Bud Osborne, Marin Sais, I. Stanford Jolley, Kermit Maynard, Herman Hack, George Morrell, Tex Cooper, Dorothy Vernon.
Director: Sam Newfield
Screenplay: Fred Myton
Story: Fred Myton
Producer: Sigmund Neufeld

121. RIDE, RYDER, RIDE
 (Equity/Eagle Lion, February 1, 1949) 60 Minutes.
 [Red Ryder Series] (Cinecolor)
 Jim Bannon, Don Kay Reynolds, Emmett Lynn, Peggy Stewart, Gaylord Pendleton, Jack O'Shea, Jean Budingier, Marin Sais, Stanley Blystone, William Fawcett, Billy Hammond, Edwin Max, Steve Clark
Director: Lewis D. Collins
Screenplay: Paul Franklin
Producer: Jerry Thomas

122. ROLL, THUNDER, ROLL
 (Equity/Eagle Lion, August 27, 1949) 80 Minutes
 [Red Ryder Series] (Cinecolor)
 Jim Bannon, Don Kay Reynolds, Emmett Lynn, Marin Sais, Glenn Strange, Nancy Gates, I. Stanford Jolley, Lee Morgan, Lane Bradford, Steve Pendleton, Charles Stevens, William Fawcett, Dorothy Latt, Joe Green, Rocky Shahan, Carol Henry, George Chesebro, Jack O'Shea
Director: Lewis D. Collins
Screenplay: Paul Franklin
Producer: Jerry Thomas

123. THE FIGHTING REDHEAD
 (Equity/Eagle Lion, October 12, 1949) 55 Minutes
 [Red Ryder Series] (Cinecolor)
 Jim Bannon, Don Kay Reynolds, Emmett Lynn, Marin Sais, Peggy Stewart, John Hart, Lane Bradford, Forrest Taylor, Lee Roberts, Bob Duncan, Sandy Sanders, Billy Hammond, Ray Jones
Director: Lewis D. Collins
Screenplay: Paul Franklin, Jerry Thomas
Producer: Jerry Thomas

124. THE GREAT JESSE JAMES RAID
 (Lippert, July 17, 1953) 73 Minutes
 (AnsoColor)
 Willard Parker, Barbara Payton, Tom Neal, Wallace Ford,

James Anderson, Jim Bannon, Richard Cutting, Barbara Woodell, Marin Sais, Earle Hodgins, Tom Walker, Joan Arnold, Helen Hayden, Steve Pendleton, Bob Griffin, Robin Moore, Ed Russell, Rory Mallison
Director: Reginald Le Borg
Screenplay: Richard Landau
Producer: Robert L. Lippert, Jr. —BR

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**YOUR AD
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 WORKING
 IN THIS SPACE**



A one sheet for the 1939 serial. [Courtesy of Steve Sally.]



The cliffhanger of Chapter 1 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE** involves Carole Landis (in car) and a tunnel which is opening and water gushing in. Here they get the first hint of the danger. [Courtesy of Steve Sally.]

another, Columbia's **THE IRON CLAW** in which he played an investigative newspaper reporter. By 1946, he was back at Republic once more as the hero of **THE CRIMSON GHOST** (the ghost's lead henchman in that serial was none other than Clayton Moore). After that, Quigley began dropping further down in the casts. He appeared in two more Columbia serials — **BRICK BRADFORD** (1947), where he was the chief villain opposing hero Kane Richmond, and **SUPERMAN** (1948) with Kirk Alyn, where Quigley is merely one of several scientists involved in the story.

Herman Brix, as the trio's "strong man," would later change his name to Bruce Bennett and be seen in a variety of movies such as **THE TREASURE OF SIERRA MADRE**, but he was no slouch in serial work, either. Born in 1909 in Tacoma, Washington, he became a shot putter in the 1932 Summer Olympics. He had also been an All-America football selection, and appeared in such movies as **TOUCHDOWN** at Paramount. The 6'3" 212 pound actor was supposedly chosen by Edgar Rice Burroughs himself from more than 100 candidates for the role of Burroughs' most famous character in **TARZAN AND**

THE GREEN GODDESS. Johnny Weissmuller had already played Tarzan in two MGM films, but Burroughs wanted a screen version closer to the educated Lord Greystoke/Tarzan character of his books. The Brix version is probably closer than any that has been on the screen.

Actually, it was more than one version. First, there was the 75-minute feature itself. There was also a seven-reel feature, followed by 11 more episodes. There was a 12-chapter serial version titled **THE NEW ADVENTURES OF TARZAN**, which qualifies as Brix's first serial appearance. On top of all that, there is supposed to have been a 72-minute feature edited from the last 10 chapters.

In **SHADOW OF CHINATOWN** (1936, Victory), Bela Lugosi headed the cast — but he was the villain. Brix was the hero, listed third in the credits below the heroine. In 1938, he was almost frantically busy in Republic serials. He and Lee Powell were the last two survivors among the five heroes of **THE LONE RANGER**; in the last chapter, Brix's character dies and Powell proves to have been the masked rider all along. Powell and Brix were teamed by themselves as Marines in **FIGHTING DEVIL DOGS**



Davie Sharpe, Tuffie and Herman Brix watch as Charles Quigley cleans the ear of Robert Winkler in this scene from Chapter 2 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. [Courtesy of Steven Sally.]

in which they fought a villain called The Lightning, who looked like an early version of Darth Vader; both heroes survived all the cliffhangers that time. Brix finally got starring status in the title role of **HAWK OF THE WILDERNESS**, a Tarzan-like character called Kioga. He was second-billed in **DAREDEVILS**, which was also his final serial. His last screen appearance was in **THE OUTSIDER** (1962), after which he went into the vending machine business and did well at it.

What can anyone say about Davy Sharpe? The boyish-looking stuntman and actor pepped up endless serials and features (he made it seem as if the heroes of **CAPTAIN MARVEL** and **ROCKETMAN** could really fly). In **SILVER STALLION** (1941, Monogram), he got star billing and was able to show off some fast-draw and pistol-twirling to add to his gymnastic talents. He joined John "Dusty" King and Max "Alibi" Terhune in the western Range Buster series (a kind of Three Mesquiteers spinoff). Interestingly, the story in **HAUNTED RANCH** (1943, Monogram) had Davy leave the trio to join Teddy Roosevelt's Rough Riders; he was actually leaving for service in World War II. When he got back, he

appeared in an early Eddie Dean movie (**COLORADO SERENADE**, 1946, PRC) in the second-lead part handled in Dean's previous two movies and his next one by Al LaRue, who would soon be stepping up to his own "Lash" LaRue series. He even played villains in some later movies, including some of the Roy Rogers films. In **BELLS OF SAN ANGELO**, he gives Roy a terrible thrashing!

One of the funny things about **DAREDEVILS** is that David Sharpe, who had doubled so many serial heroes from **RED RYDER** to **SPY SMASHER**, was required — as one of the lead actors — to have fellow stuntman Jimmy Fawcett double for him! Ted Mapes doubled Brix, and George DeNormand and Cy Slocum (and Charles Soderberg in two diving sequences) doubled Quigley.

The villainous Charles Middleton has to be best known for his three appearances as Ming the Merciless in **FLASH GORDON** serials, but this role as 39013 (pronounced Thirty-Nine Oh Thirteen) may well be his second most famous heavy role. Actually, Miles Mander should get some of the credit, since he not only had to play Granville but also 39013 disguised as Granville.



Another cliffhanger ending finds David Sharpe, Herman Brix and Charles Quigley about to succumb to carbon monoxide in Chapter 3 of 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. [Courtesy of Steve Sally.]

Another element not to be overlooked is the exciting musical score by William Lava, which could make even a scene in which our trio of heroes chases a man across an open field seem the highlight of drama. Part of the musical score overlapped into another popular Republic serial for which Lava handled musical chores, **ZORRO'S FIGHTING LEGION**.

Chapter One THE MONSTROUS PLOT

The first chapter opens with a series of catastrophes and newspaper headlines informing us that the enterprises being burned, blown up and otherwise wiped out all belong to Horace Granville, a rich financier and businessman. We also learn that authorities are doing their best to track down an escaped convict named Harry Crowel, whose prison number was 39013 — the number being the “name” by which viewers will soon come to know him.

Five of the major Granville enterprises have been wiped out, we learn as we meet the infamous 39013 face to face (Charles Middleton). Of the remaining

four, 39013 chooses the Granville Amusement Center for his next attack.

We switch to the amusement center, where three daring young men in white shirts — with red circles on their chests — are rehearsing for their show that night. As a master of ceremonies named Hinkle (Earle Hodgins) tells the afternoon crowd this is but a preview, Tiny (Herman Brix, whose strong-man activities here show that he would have been an excellent “Doc Savage,” had that pulp hero ever been adapted into a serial) holds a guy wire in his teeth, supporting an 80-foot ladder by the wire and straps wrapped around him where he stands. Burt (David Sharpe), tied into a strait jacket, is pulled hanging upside-down to the ladder's top where Gene (Charles Quigley) waits, holding a two-minute flare. Burt manages to escape his bindings within the two minutes, allowing Gene to extinguish the still-burning flare by dropping in the water tank below. Then he dives into that water tank, while Burt returns to the ground by sliding down the guy wire to Tiny.

One of 39013's spies reports the procedure. The convict orders his man to see that the water tank



At the Tri-City Gas Plant, Charles Quigley points to a clue for the benefit of David Sharpe and Herman Brix in this scene from Chapter 4 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. [Courtesy of Steve Sally.]

is refilled.

Young Sammy (Robert Winkler), Gene's kid brother who wears a smaller version of the red-circle outfit, is being groomed by all three daredevils in their specialties, and is obviously held in great affection by the trio. They are unaware of a call being made to the police, even as they get ready to do their nighttime act, by 39013 boasting that the amusement center will be destroyed in a matter of minutes, before anyone can stop it.

A pretty blond girl (Carole Landis) is in the audience, standing near a fence with a poster advertising Republic's new serial, **THE LONE RANGER RIDES AGAIN**, just behind her. The daredevils go into their routine and all goes well until Gene drops the flare into the tank. The water has been replaced by something flammable, and a blaze erupts all around them. They are trapped atop the ladder! The fire spreads, panicking the crowd as parts of the center begin falling everywhere. Sammy is caught by a falling beam. The girl sees him, and runs to his assistance. So does Tuffie, the trio's collie shepherd, barking furious to alert his masters.

The only way down is for Gene and Burt to slide

along the wire. Tiny holds it from the ground, despite the fire threatening to engulf him, not giving an inch. The others slide down to him, and they jump aside the approaching fire barely in time. Thanks to Tuffie's barking, they reach Sammy and the girl and carry them to safety — but Sammy has been seriously injured.

It is a solemn scene at the hospital, where Tuffie lies on the floor looking forlorn. Gene and the boys are at Sammy's bedside, trying to keep up his spirits. Suddenly Sammy stiffens with a spasm of pain, and is gone — to the shock of some in the audience unused to women or children being killed off in such stories.

There are no theatrics, no vows of revenge or fist-shaking — just a quiet, grim sadness as the three men stalk from Sammy's room. They show up at the Granville manor, where they seek jobs with Granville knowing him to be the focal point of 39013's efforts. But Sam Dixon (Ben Taggart), Granville's security chief, turns them away saying the job is more intellectual than physical. Leaving, they encounter the girl, who thanks them for saving her life. She is distressed when she asks about the little boy, and



Charles Quigley questions Harry Strang as Herman Brix and David Sharpe look over the Tri-City Gas Plant in this scene from Chapter 4 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Stephen Sally.)

Gene tells her Sammy didn't make it. She says she wishes she could help them and, learning the purpose of their visit, finds she can. She is Blanche Granville, granddaughter of Horace Granville, and says she will persuade him to hire them.

The meeting with Granville (Miles Mander) is a strange one. The millionaire, looking feeble, stays with his doctor behind a glass partition and communicates with everyone else by a speaker system. Blanche explains that he suffered a mysterious stroke, and everything in his vicinity is thoroughly sterilized. On Blanche's behalf, Granville overrides Dixon and orders the three daredevils hired. He also asks Blanche if she will boost public confidence in a new Granville enterprise, a tunnel under a river, by being among the first to ride through it. Blanche agrees readily.

Once alone with Dr. Malcolm (C. Montague Shaw) and a few other trusted lieutenants, Granville becomes no longer feeble. He goes to a hidden door, and down a dark stairway to a hidden basement room protected by a sliding panel. Inside, he says to himself, "Well, 39013, you've got your wish." Then, he confronts a huddled figure in a prison-like

cell in one corner of the room — Granville! The two look-alikes face each other. Then the free one goes to a makeup mirror and sits before it, working on his face and wig. He bends down, removing them, and when he straightens up, he is no longer Granville but 39013!

"How you can be so cruel and yet live is beyond me," the real Granville says from his cell.

"You'd better hope I continue to live, Granville," says 39013, pausing to refill a flask of water on a device where it drips away, bit by bit. It the time comes when he fails to come down and replace the water, 39013 reminds Granville, the scale on which it is placed will lighten and, at a certain point, cause a poison-gas capsule to drop and break, leaving Granville trapped to die in agony. Granville had been responsible for sending 39013 to jail, and the escaped convict want Granville to experience in whatever time remains to him all the frustrations of 39013's 15 years in prison before his escape.

Dixon sends the three daredevils to check out the tunnel. Before they leave, a robed figure slips a message under their door. It is the ever-alert Tuffie who spots it. Written on a paper with a red circle



David Sharpe, Herman Brix, Truda Marson and Bernard Suss watch as Charles Quigley pushes Broderick O'Farrell out of danger in the cliffhanger ending to Chapter 5 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Stephen Sally.)

in the middle is this message: "Your lives are in danger at the tunnel. Be on your guard!" Burt notes that the red circle is their own symbol. They decide their unseen informant must be trying to help them.

39013 has boasted to the real Granville that the tunnel will be destroyed, and Blanche with it. Now, he listens to the radio broadcast about the formal opening ceremonies at the tunnel. They hear that Blanche has arrived. But offshore, on an oil-drilling rig, 39013's men have altered the machinery so that they are weakening the roof of the tunnel with the drill.

Inside the tunnel, Gene — patrolling it on a little motorcycle — hears the pounding noises of the drill hitting the roof, but then it stops. Sheffield (George Chesebro) pulls up in a car, and says it must be nothing. They leave, going to a nearby office where Gene still wants to report the noises to authorities. "I wouldn't use that phone," Sheffield warns.

Outside in a car, Burt and Tiny grow suspicious when they see Sheffield's goons ganging up on Gene. Burt goes to the door where he is blocked by two of them, standing with their backs to him. He tries in vain to slip by them as Gene, finding the

phone isn't working, turns to leave and is tripped by Sheffield. At this point, Tiny reaches over Burt's shoulders, grabs the two men blocking the door, and jerks them back as Burt plunges inside.

It is the first of many fights, with Gene, Tiny and jumping-jack Burt taking on all comers. They down all their opponents, passing the last one around until Burt simply lets him drop instead of delivering another punch. Reinforcements arrive, but Gene tells the other two to lead them away and meet at the tunnel entrance. On his motorcycle, he returns through the rear of the tunnel to the source of the sound he heard earlier.

Above, the oil-drilling rig has been set in motion again and, on the other side of the tunnel, Blanche and others in her open-top convertible are leading a line of vehicles, escorted by motorcycle police, into the tunnel amid band music (counterpointed by Lava's rousing action music). As Gene arrives at the source of the noise, a crack appears in the ceiling above him. Rapidly it widens, and water pours in. Gene tries the wall phone with no luck, and hops back on his motorcycle, trying to head off the oncoming caravan of cars.



David Sharpe, Truda Mason, Bernard Suss, Herman Brix, Charles Quigley and Broderick O'Farrell all look across the street where they suspect the criminals used as a base to try to kill O'Farrell in the cliffhanger from the preceding chapter in this scene from the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steven Sally.)

Siren wailing, Gene roars toward the tunnel entrance on his motorcycle but the cars are coming in farther all the time. Behind Gene, a wall of rushing water appears. He glances over his shoulder, seeing it gaining on him. Then the approaching cars are in sight, halted at the sound of his approaching siren — but there is no way they can turn around. Blanche screams, as the wall of water rushes forward and engulfs the entire screen.

Chapter Two THE MYSTERIOUS FRIEND

Gene is barely ahead of the rushing water. He hops off his motorcycle near the first car, darts to one side and grips a huge metal wheel. He turns it, and a watertight door begins to slide into place behind him. The water hits it as he makes it tight, sealing the people off from the onrushing wave.

Deciding to investigate the oil rig, Gene hops aboard a motorboat driven by Burt and Tiny. They get a warm reception from 39013's men at the rig, and another fight breaks out. Tiny, of all people, is knocked out and falls unconscious into the rear of

a waiting boat. Gene and Burt mop up the others except for a couple who escape in the boat, unaware that they are carrying Tiny away with them. Gene and Burt dive into the water, swim to another boat and give chase.

On shore, the two men make for a car, followed by a quiet Tiny. They start their car, but it doesn't go anywhere no matter how much they accelerate. Looking out the back, they see Tiny holding the rear end and rear wheels off the ground. One of the men runs back to object, and Tiny clobbers him. Gene and Burt arrive in time to help apprehend the remaining crook.

'Granville' congratulates the three from behind his protective glass wall. When they leave, he tells his own men to get rid of them and make it look like an accident. Part of that plot is to have one of 39013's men, supposedly one of Granville's men, report a stolen briefcase with plans to a chemical plant which could be used to sabotage it. The trio leaves for that plant, but not before finding a note on their steering wheel. 'What is it? A note from our mysterious friend?' asks Burt. 'No, just a note from Dixon to have the oil changed,' Gene says. But



It would appear from the still number that this still is from Chapter 6 when it is from the beginning of Chapter 7 as Herman Brix, Charles Quigley and David Sharpe exam a time bomb in this scene from the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Stephen Sally.)

during the drive, he explains that he feared being overheard back there and shows the note: 'Don't go — it's a trap.'

Alerted, Gene spots a couple of heavies on a scaffold above release some heavy barrels to fall on the trio. He pushed himself and his friends out of the way, although one barrel ruptures and flows into a swimming pool where it coats the top of the water. The daredevils pursue their attackers, bounding up ladders and across narrow pathways. Tiny nails the man he is chasing. Gene follows his man across a catwalk. The thug lights a burner, and throws it. It hits but doesn't hurt Gene, and falls into the chemical-coated pool below where it ignites the chemical on the surface. Gene hangs onto the catwalk, but his attacker returns and pries his hands loose. He falls into the flames below.

Chapter Three THE EXECUTIONER

Gene holds his breath, and stays down under the water with the burning chemical on top. But he can't swim up without being engulfed in flames. Above,

Burt and Tiny have sprayed the fire with another chemical, this one to extinguish the flames. Then Burt dives down and signals Gene that it's safe to come to the surface.

Back at Granville Manor, Tuffie sniffs out one of the 39013 men listening at the door to the daredevils' room. The man orders some of his men to kidnap the dog. The snatch is attempted, but Gene sees the men drive off with the protesting dog. Commandeering Blanche's yellow roadster, he chases them down and rescues Tuffie. The men escape, but not before Tuffie manages to remove the seat of the pants from one of them.

Tuffie growls at Stanley [Raymond Bailey] back at the manor, arousing Gene's suspicions. Later, Stanley is seen writing a red circle note — and 39013 walks in on him. Stanley explains that he is simply trying to remove suspicion from himself, but 39013 says the real 'Red Circle' would simply write the daredevils a second note discrediting this one. He suggests that Stanley take a trip. But Stanley finds himself trapped in the garage, and carbon monoxide pouring in from a vent!

The trio finds another note: 'What you will find in



Snowflake looks puzzled as Charles Quigley reads a note from the mysterious Red Circle to David Sharpe and Herman Brix in this scene from the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steven Sally.)

the garage is not suicide.' They find Stanley's body — but, before they can act, the garage doors lock again and the gas pipe begins spewing out its poison. The three men pound at the door until, one by one, they collapse.

Chapter Four SABOTAGE

Gene manages to reach the idling car and climb behind the wheel. Slamming it into gear, he rams it through the garage door to the fresh air outside, freeing the trio.

He and the others trace the source of the gas to a cylinder on pipe leading into the garage. Meanwhile, another Red Circle note is slipped under their door: 'Investigate the Tri-City Gas Plant.' Snowflake, the servant at the Granville manor, spills the dishes trying to get out of their way as they leave.

Peck (Harry Strang) shows the daredevils the plant's boiler room, which he says would be most vulnerable to sabotage. They become suspicious of a man named Davis (John Merton). Sure enough, he and some men are fixing the boiler room to blow.

The daredevils attack but, when Peck and other security men arrive, Davis claims that the trio tried to smash the boiler. He fakes a call to Granville, talking into a dead receiver, to 'prove' the daredevils don't really work for the millionaire.

The three are tied up but Burt, an escape artist, soon has them free and strong-man Tiny grabs a guard. The fight is on again, with the daredevils racing to keep the boiler — gimmicked by the saboteurs — from blowing. Burt gets them back into the plant by removing the hinges on the door. He and Tiny lead everyone else on a wild chase through the plant, pausing once to give a shrill whistle when they inadvertently lose their pursuers momentarily. All this activity gives Gene a chance to reach the boiler. One of the saboteurs jumps him. Gene knocks him out, but suddenly is engulfed in steam as the boiler seemingly blows up.

Chapter Five THE RING OF DEATH

But the steam is only preliminary to the big blowup, and Gene manages to open the safety valve



Herman Brix and David Sharpe are being tied up in this scene from Chapter 8 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steven Sally.)

before the actual explosion. The gas plant is saved.

Back at the manor, Granville has a visit from a man named Klein (Corbet Morris), supposedly seeking a donation to charity. Tuffie swipes the visitor's cane and brings it to his masters. They find plans to a wiring diagram concealed in the cane. A Red Circle note, tied to an arrow shot from a window, tells them: 'Plans wanted Black Clinic 11:00 p.m. sharp. Password 39013.'

Gene goes to the Black Clinic and gives the password, fooling the crooks into thinking he is one of them. He learns that their job is to keep a medical treatment in a neighboring building from working properly. Graves (Broderick O'Farrell), the prosecutor who sent 39013 to prison, is taking Gamma-Ray treatments from the machine at the clinic of Dr. Black (Bernard Suss). A high-pitched sound will reverse polarity on the Gamma-Ray machine and cause it to be destructive instead of curative.

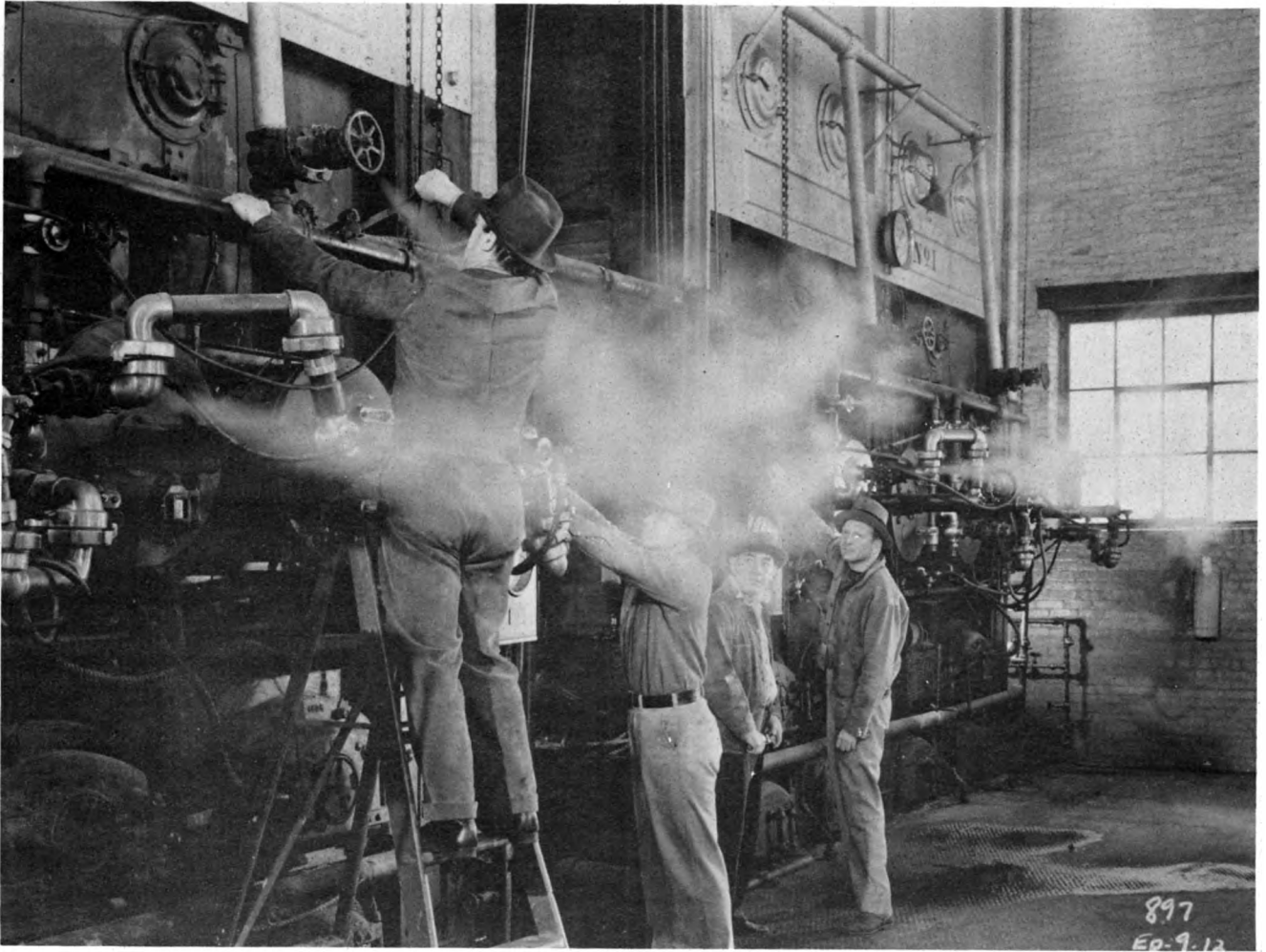
At the manor, one of 39013's men finds the captured Klein and frees him. They alert the men that Gene has joined, and they knock him out and leave. Outside, Tiny and Burt watch and realize Gene is not with the men. They go in and find Gene, but they

get locked in with him rather than helping him escape. Burt, however, carries a file and begins working on the lock.

Time is running out. Graves is lying beneath the machine in the Black Clinic. As the doctor turns it on, Nurse Benson (Truda Marson) answers the telephone, then recoils at a shrill sound that comes from it. The sound converts the machine into a deadly instrument. Before it hurts Graves, the daredevils rush in and push the cart on which he is lying aside — but Gene finds himself sprawled beneath the deadly rays of the machine raining down on him.

Chapter Six 30 SECONDS TO LIVE

Gene rolls aside and the rays strike the floor where he had been. The men reconstruct what happened, and deduce that the saboteurs must have been working across the way so they could know when to make their deadly call by watching through a window. The daredevils go to that building. Two of the criminals escape down a fire escape but the daredevils pursue them by car. The suspect car goes



The villains get ready to carry out some sabotage in this scene from Chapter 9 of the 1939 Republic chapter play **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steve Sally.)

over a cliff and blows up. (The blowup is carried out by a special-effects explosive in the ground beneath the car; however, it goes off before the car passes over it, a rare goof in Republic serials.)

At the manor, the robed Red Circle figure hands a note to Tuffie, who carries it to his masters. It says: 'Plans for changing Gamma-Ray furnished by Professor Selden.' Overhearing the daredevils' plan to go to the professor's home, 39013 sends one of his own men to get rid of them and Seldon as well. Hedging his bets, he then phones Selden (Stanley Price) with instructions to hold the three who will be calling on him 'until I can deal with them.'

Seldon is a cripple with a seemingly-useless right hand, but his place is full of gadgets. The daredevils avoid one of his traps only to fall into another. They are tricked into a locked room, and, when they try to climb a ladder to escape, they learn the hard way that it is electrified. Burt is about to bound up but Gene realizes it looks too easy, and they test it first. They escape instead through a small window — and 39013's four men, when they arrive and are told the daredevils are captives, find only an empty room.

They decide Seldon double-crossed them and

threaten him, only to have Seldon respond with a 30-second time bomb hidden in the room. Seldon informs them it will go off 30 seconds 'after I close this switch. Now what are you going to do about that?' The answer comes in the form of a shot, fired from a pistol concealed in one of the crooks' coat pockets. Seldon staggers, inadvertently closing the switch, as the daredevils crash in and the fight is on.

It stops abruptly when one of the crooks pulls a gun, holds them at bay and backs out with his men, locking Seldon and the daredevils in the room where the bomb is concealed. Seldon quickly tells the three where it is, behind the wall: 'You can get it if you hurry.' They hurry, and we switch to a shot of the fleeing crooks outside the building. The crooks look back in time to see and hear the explosion.

Chapter Seven THE FLOODED MINE

But what they saw was the bomb going off after it was thrown from a window. The daredevils did reach it in time. Seldon, however, had already died from his wound before he could reveal anything



C. Montague Shaw blindfolds Carole Landis as Charles Middleton reminds her of the danger to her father as Raymond Bailey and Ray Miller look on in this scene from Chapter 10 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steve Sally.)

about 39013.

39013 is gloating to the real Granville, as he does regularly, in the prison basement. He tells Granville he is sending Blanche on a good-will visit to the Granville Radium Mine. When she goes down the shaft elevator, he says, he will arrange for the power to be shut off, which will not only trap her but leave the mine flooded without the pumps operating.

The criminal mastermind has also taken steps to get rid of those around him he suspects of being the mysterious Red Circle. Blanche is to be the first victim, at the mine. But a Red Circle message comes crashing through his window tied to a rock: 'You guessed wrong. The Red Circle is still operating.'

Blanche goes down the shaft on the platform elevator, as the superintendent (Roy Barcroft) assures the daredevils: 'Oh, it's safe enough, as long as everything works.' Everything doesn't, of course. Rex (Bud Geary) uses a handkerchief to signal his friends outside that the cage carrying Blanche is down. Steve (Jack Kenney) shoots down a power line, and the cage and its occupants are trapped below with a short time before the underground mine fills with water.

Gene tells the superintendent that he and his friends will drive to the powerhouse and explain the emergency so repairs will be hurried. He doesn't know the road has been blocked by a massive explosion set off by the saboteurs, after they reach the powerhouse. He persuades a repairman to accompany him at once back to where the line is down, rather than waiting for a crew. On their way, they run into the roadblock. Undaunted, Gene says, 'Don't worry, we'll make it.' and begins driving over the rough terrain around where the road is buried. Their vehicle bounces and all but comes apart, but they do reach where the line is down.

Meanwhile, a group of 39013's men have taken over the powerhouse. They throw the switch to turn the power back on and, back where Gene and the repairman are working on the line, the repairman is knocked to the ground by the shock.

Burt and Tiny jump the crooks while they are distracted by the switch, and Burt gets the drop on them with one of their pistols. Before he can act, however, a new band of crooks arrives and one shoots the pistol from his hand. Again, they throw the switch — and, this time, it is Gene on top of the



Carole Landis supports Miles Mander as Herman Brix and Charles Quigley watch David Sharpe pick the lock in this cliffhanger to Chapter 10 of the 1939 Republic chapter play **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steve Sally.)

high tower who is jolted and falls.

Chapter Eight SOS

Gene lands on top of the car, and the soft roof breaks his fall. He has managed to reconnect the line, and heads back cross-country to the powerhouse. Burt and Tiny had been tied but have managed to free themselves as Gene arrives with a crew. They race back to the mine, only to find Blanche already above-ground again.

39013 tells Granville he is going to strike a blow at Granville's favorite enterprise — the natural gas works. Granville protests that such sabotage would leave hospitals and other life-saving enterprises without power. 'Do you think that worries me?' sneers 39013. Granville, when 39013 isn't looking, does something to the newspaper that was brought to him with his food tray. 39013 doesn't seem to notice it when he collects the tray and paper.

The tray ends up in the kitchen, where Snowflake uses the newspaper to wrap some sandwiches for the daredevils, sent on a job by Dixon. Snowflake

doesn't see the robed figure who draws a red circle around part of a news article — but the daredevils see it at once. Upon examination, they find the article has pin holes in it in such a way as to spell out a message — that 39013's men plan to dynamite the Verdugo Pass pipeline that afternoon!

'Those messages have always meant something before,' Gene says, and telephones Dixon to warn him. 39013 listens in, and, in turn, warns his own men.

Kid (Forest Dillon) is sent out as a decoy for the investigating daredevils. They spot him and, in the chase, he trips over the wire attached to the explosive detonator. Tiny snaps the wire, preventing any explosion. The Kid uses the distraction to escape on a motorcycle, but Gene shoots out one of his tires and Burt tackles him before he can try anything else. They make him talk by threatening to splice the broken wire and leave him near the dynamite. The Kid doesn't know who his top boss is, but does reveal plans to wreck the gas line at Kettle Drum Pass.

The daredevils take the saboteurs by surprise in a shack, after Tiny takes care of the guard. But the



C. Montague Shaw packs the ill-gotten gain in this scene from Chapter 12 of the 1939 Republic serial **DAREDEVILS OF THE RED CIRCLE**. (Courtesy of Steven Sally.)

lookout recovers during the fight and gets the drop on the three. The crooks leave them in the cabin where the dynamite is about to explode. They lock the daredevils inside and flee as the explosive goes off.

Chapter Nine LADDER OF PERIL

The daredevils try the door, the window, and finally a set of asbestos suits they find stashed inside. The fire doesn't harm them, to the amazement of one of the crooks who spots them: 'Hey! They got out of it!'

The explosion has caused Well Number 4 to start burning, but Gene reaches the shutoff valve. They check by telephone to see if there has been any damage. The gas furnaces are working but are about to run out of fuel. The daredevils say they will bring a truck full of oil to refill the tanks powering the furnaces and keep the natural gas flowing. Gene takes the truck while Tiny and Burt go ahead to prepare the plant to get the oil.

A crook overhears all this, and tell his con-

federates. They plan to weaken the bridge over which Gene will have to drive so the truck will fall into a canyon. Tiny and Burt, driving ahead, spot the saboteurs under the bridge. Tiny jumps from the bridge on one of them, and he and Burt clean them up. But they hear Gene's truck approaching the already-weakened bridge. The other daredevils replace a key bridge support and hold it in place until Gene's truck has gotten across.

39013 makes a call to Marco (Jerry Jerome), one of his men, telling him that gas instead of crude oil is being delivered to the gas plant and will blow up when it hits the furnaces. The Red Circle listens in on the message. 'Act on this at once.' 39013 tells Marco. At Marco's end, we learn that the last phrase is a code meaning ignore the previous message. It is all a ploy so that the Red Circle will deliver a warning to the daredevils. 'When that message arrives, I want to account for everyone in this house,' 39013 tells his men.

We get a variety of suspects. The white-coated houseboy at Granville manor is seen eavesdropping when 39013 makes his daily visit to gloat at Granville. The daredevils do receive a message, stuck to

a pantry wall with a knife, near a timer which caused a bell to ring and drew their attention to it. It says: '39013 planning to substitute gasoline for fuel at the Tri-City Gas Plant.'

'The Red Circle fooled you. Fooled us all. We're still no wiser than we were,' Dr. Malcolm tells 39013. 'But at least we'll get rid of the three daredevils,' says 39013.

The trio arrives at the gas plant, only to have the crooks once again try to squash them by dropping something from overhead. Again, Gene pushes his comrades aside. 'Get him, Burt,' he tells the acrobatic member of their trio, as he and Tiny chase two other attackers.

Tiny's man runs into a closet and braces himself against the door. Tiny rams his shoulder against it several times, to no avail, then notices a window behind where the crook is hiding. Unseen by the crook, he reaches through the window and pummels the man.

Burt has chased his man higher into the upper reaches of the gas plant, as has Gene. Burt swings from one walkway to another on a cable, and comes face to face with his assailant. Burt does a complete flip from where he is standing, and his legs catch the crook's shoulders and bear him to the ground, with Burt sitting on his chest. Burt finishes the job with a right hook from where he sits.

Gene fares less well. Having cornered his man, he climbs a ladder to catch up with him — only the man grabs the top of the ladder before Gene gets there, and shoves it away so it will fall to the ground far below, carrying Gene with it.

Chapter Ten

THE INFERNAL MACHINE

But the ladder does not fall to the ground. It merely leans against another side of the building. Gene bumps it back to where it was, catches and disposes of his man.

Having seen the one message with pinpricks in it warning of the plot to dynamite the gas pipeline at Verdugo Pass, 4 p.m., the daredevils decide to go over all the old papers to seek any similar messages. Meanwhile, 39013 as Granville gets a report from Dixon and makes what he says will be his last visit to the imprisoned Granville in the hidden basement room. This time, 39013 says, the poison gas capsule will fall and break open when the water holding it in place drips away.

Blanche delivers a Red Circle note she says she found pinned to a door: 'Your papers are being stolen from the garage.' Racing there, they recover most of the papers and they do find another message — that 'Granville' is an imposter. Gene calls the police commissioner (Ray Largay) to send a squad of men. Meanwhile, 39013 — still posing as Granville — tells Dixon the three daredevils are working for 39013 and must be taken prisoner.

A group of law enforcement officials (Yakima Canutt, Duke Taylor, Mike Jeffers, George DeNormand, and Robert Wilke) arrive and, at Dixon's orders, arrest the daredevils. Blanche has heard Tuffie barking furiously where he is locked up, and releases him. In the scuffle with the officials, one of them (Canutt) has smashed the glass behind which 'Granville' stays by throwing and missing something at a daredevil. But they get the drop on the trio, despite their protests that 'Granville' is an imposter. Tuffie arrives at that moment. 'Get him, Tuffie,' Gene snaps, and the dog leaps over the broken glass and knocks 'Granville' to the floor. The impact knocks off the Granville mask and wig, revealing 39013!

The criminal mastermind and his men flee through one of the manor's many hidden passages. The daredevils search for the passages, and find the one leading to where Granville is imprisoned. They find the millionaire in his cell, and Burt goes to work on picking the lock. No sooner have the daredevils and Blanche gotten Granville free, however, than the gas pellets fall — and the sliding panel through which the men and Blanche entered the room drops.

Chapter Eleven

THE RED CIRCLE SPEAKS

There is a bit of a cheat here — the end of Chapter 10 showed the panel go all the way down, but the opening of Chapter 11 shows Tiny getting a chair beneath it before it closes. In any case, it allows the daredevils to escape with Blanche and Granville.

Granville reveals how 39013 bribed Dr. Malcolm and Stanley (Raymond Bailey) to pretend he was Granville. The old man asks how the three daredevils became embroiled in thwarting 39013's schemes, which leads into the 'review chapter'. The three explain about the amusement park tragedy and loss of Gene's kid brother, the attempted sabotage of the channel tunnel while the first cavalcade of cars was passing through it, and how all this has brought them to the present moment.

Then it is Blanche's turn. She tells how she stumbled in on her 'grandfather' shortly before the daredevils arrived on the scene, and caught him without his mask. The cigar-chomping 39013 has her blindfolded, taken to a car and driven somewhere to where the real Granville is being held prisoner. She doesn't realize she is back at Granville manor. Blanche is shown the setup with the water beaker which must be refilled daily to prevent the gas capsules from falling. Then she is again blindfolded, driven around for another hour and released at Granville manor, where she knows she can say nothing about 39013 unless she can find out where her grandfather is being held, and release him.

But she knew she had to help the three daredevils in their battle against 39013, and she had to do it without him realizing who was aiding them. So she

While in the Red Circle guise, Gene asks Blanche, did she ever see anything in the house that looked like a secret passage? 'Why yes,' she begins, '...' Suddenly, the room is plunged into blackness and Blanche screams!

The recap of the last chapter goes all the way back to where Blanche recalls stumbling onto 39013's identity and being taken to visit her grandfather. She has been abducted. When the lights are gotten on again, she has disappeared.

With the run of the place, 39013 has a bomb planted in Blanche's speedy roadster, figuring any pursuers will use it. The bomb is set in such a way that it will explode when the car reaches 70 miles an hour.

Back in the library, Tuffie has sniffed out 39013 behind a passage in the wall. Tiny casually wraps a handkerchief around his fist — then suddenly he hauls off and rams his fist through the hollow wall!

Gene and Burt leap into the commissioner's car instead of Blanche's roadster, something 39013 hadn't counted on, and take up the chase. The commissioner, Tiny and Blanche follow behind them in the gimmicked roadster, and the speedometer keep edging toward 70 mph — but never quite gets there. Once, Blanche slows down at a crucial time to maneuver around a truck. Then they arrive at the scene where Gene and Burt have run 39013 to ground in a wooded area.

Malcolm is driving gleefully away from the pursuers when 39013 wakes up — just in time to see the speedometer hit 70 and shout a warning. Malcolm is too intense about his driving to hear it, and the roadster goes up in an explosion. 'Well,' says Gene, in the car which has come to a stop behind it, '39013 has added up to zero.'

In the final scene, we see the daredevils packing up to return to the circus. The obligatory laugh comes when Tuffie hears something at the door and, as everybody tenses up, it turns out to only be Snowflake.

—PD

—PD

[illegible]

[or the care and feeding of your film equipment]

You are all familiar with the concept of preventive maintenance, everyday procedures that stand between you and a major problem. Still, there is another form of maintenance, one that can actually improve the performance of audio-visual materials and equipment.

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THIS 'N' THAT

by Linda and Ron Downey, Editors



April 23, 1985

Dear Friends and Subscribers,

Well, it has been six months since the last issue but it wasn't intentional. Back in January about mid-month we were about two-thirds of the way through this issue when an accident knocked out the power supply to the typesetter. It was covered by insurance but with the slowness of insurance companies and the need to order a part, we just got it back in working order this week.

Another piece of bad news concerns **MATINEE AT THE BIJOU**, the various PBS stations did not pick it up for another season. There has been some speculation about the possibility of syndicating the series if there is enough interest. This is only a rumor, so we have no address for you to write and express your interest. Personally, serial wise, we are just as happy to see the series expire. The editing of the serial segment was pure butchery giving the uniformed viewer a false concept of the serial.

Before anyone writes and gives us whatfor, we did enjoy the show. The shorts and cartoons were fantastic. And a lot of features did not suffer from the butchery of the editor as did the serial segment.

Now, for some good news! USA cable network is running a chapter from two different serials on Saturday at around noon. It appears likely that the summer sport schedule will change this but hopefully in the fall they will start up again.

Also there is a new cable network out of Dallas called The Nostalgia Channel which is advertising serials. We just received their May listings but it is not detailed enough to list the serial offerings. We have written them a letter and hope to have you more details for next issue.

Mario Demarco, who is well known to serial fans, has penned a couple of articles which will be appearing in future issues of **Cliffhanger**.

Buck Rainey's new book on the serial heroines which was tentatively titled **SIRENS OF THE SERIALS** is now being edited by Scarecrow Press and has undergone a name change to **THOSE FABULOUS SERIAL HEROINES**. We sorta like the first title better, but guess it does match the title of the other books we co-published with them **THOSE GREAT COWBOY SIDEKICKS**. As soon as the editing is finished, it will be passed on to us for prepress work and then it will go to the printer.

Hopefully, sometime in the next six months will see it ready for you to order.

The table of contents Buck sent us makes us wonder how it can all fit in one volume, probably some of the material will be edited out. But if they don't it will be an outstanding piece of reference work on the serials. If any is edited out, Buck has offered it to us for use in **Cliffhanger**.

Buck is currently working on a definitive biography of Buck Jones, who did his duty in serials. Buck also has done a complete reference book on the serials which was to be published by Barnes before they had financial problems. Hopefully, we can get this book into print also.

You'll notice a change in this issue. It has a Contents page, we had been planning this for some time and finally got it done. A couple of changes that are not so noticable, especially since half of this issue was printed before we were able to add some new ink rollers to our old press making the pages print a little better.

The other change comes from picking up a large distributor which will cause our circulation to jump, which in turn will give us a little better budget when the checks start coming in. This will take a little time but should be a big help in keeping **Cliffhanger** going. We still need more subscribers so tell your friends.

Another change which doesn't show up in your issue, is that we have another helping hand around here on a part-time basis. Jo Whiteside, a cousin of Linda's and an avid movie buff, will be doing some typesetting to help us get caught up after the typesetter being down so long and then help us keep a more regular schedule.

Just got a call from Bob Shadley in Indianapolis saying that Tex Terry was in a Terre Haute hospital and very discouraged. Tex appeared in four Republic serials, we are not sure if he did duty at the other studios or not. Bob encouraged us all to drop Tex a note or get well card at Tex Terry, Route 1, Box 95, Rosedale, IN 47874. (This was his home address we have on file. We hope it is still current.)

While the typesetter was down, we worked on reprinting the back issues but it seems like they go out as fast as we get them done.

Until next time God Bless,
Linda, Ron and Jo.

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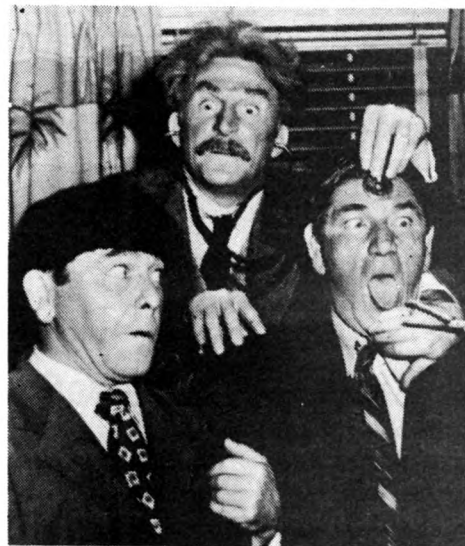
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4. Westerns on TV (an overview in 3 articles); Cowboy G-Men log; Dennis Weaver; OTR convention; more [72]
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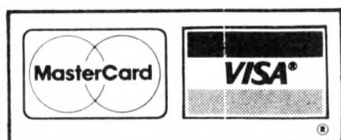
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- #13 Art Acord filmography; Lash LaRue; High Chaparral; James Warren; Buster Crabbe; and more.
- #14 Buck Jones; High Noon; The Deputy; Lone Ranger TV series; Audie Murphy; and more.
- #15 Slim Andrews; Dave O'Brien; Pat Buttram; Tales of Wells Fargo; Alan Ladd; Cannonball; and more.
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- #17 Rod Cameron; Art Davis; **TEXAS**; Hoppy; Robert Taylor; **MARK OF ZORRO**; and more.
- #18 Tom Mix; **BELLS OF CORANADO**; Lash LaRue; **RIDE THE HIGH COUNTRY**; Rodd Wolff; **DESTROY RIDES AGAIN**; Reb Russell and Rebel; Jack Holt; and more.
- #19 Dickie Jones; George Houston; Muriel Evans; Dennis Weaver; Ed Finney; and more.

FIFTY YEARS OF SERIAL THRILLS by Roy Kinnard. 215 pages. Published in 1983. A concise historical guide to one of the most neglected and ignored of film genres, the motion picture serial. Five hundred American movie serials dating from the silent era to the late 1950's are comprehensively indexed, with each film's original year of release, number of individual weekly episodes, director, cast and alternate reissue and feature version titles.

Illustrated with fifty photographs, this book outlines the social and economic factors behind the rise and decline of the serials, as well as the serial's continuing influence on modern blockbusters like **Raiders of the Lost Ark** and the **Star Wars** epics. The author discusses several famous movie serials in critical detail, including **Flash Gordon**, **Captain Marvel**, **Superman** and **Batman**. \$15.00 includes shipping. Shipped directly from Scarecrow Press the publisher so give it a little extra time.

REPUBLIC STUDIOS: Between Poverty Row and the Majors by Richard Maurice Hurst. 270 pages. Published in 1979. The Hollywood studios of the 1930s, 1940s and 1950s were rarely concerned with film as an art form. This was especially true of those studios that specialized in the B film. Of these, Republic Pictures Corporation was the finest. Created to entertain in order to be profitable, the B action picture and the serial at Republic Studios were nevertheless quality products. As a result, they had more influence on the industry and the moviegoing public than was intended or realized at the time. \$15.50 which includes shipping. Shipped directly from the publisher Scarecrow Press so give it a little more time please.

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MANY SPECIAL ARTICLES & COLUMNS IN EACH ISSUE TOO! TAKE A LOOK!

- **IN MY OPINION** . . . A no holds barred column, by Harry B. Thomas that offers straight forward, down to earth comments about and around the hobby of movie collecting.
- **VIDEO NEWS** . . . It's a whats happening article that explores new titles, gives reviews, and includes most anything pertaining to the world of video.
- **MINI — MOVIE REVIEWS** . . . Psycho II, Wargames, Superman III, Octopussy, Stroke!, Ace, Staying Alive, and most all current releases are reviewed in each monthly issue of the big reel.
- **THOSE LOVEABLE CHARACTERS** . . . Herb Cline regularly features the character people of yesterday's Hollywood. Past issues have featured Ester Dale, Alan Hale Sr., J. Carrol Naish and many others.
- **THE PASSING SCENE** . . . Philip Castanza watches and reports the obituaries of movie personalities and people in the show business world.

OTHER RECENT ARTICLES INCLUDED THE FOLLOWING . . .

MARILYN MONROE REMEMBERED By writer James Haspiel, a fan that knew her well. Never before published photos, this was a big reel exclusive featuring the "off screen" Marilyn.

THOSE UNFORGETTABLE SADDLE PALS By Richard B. Smith III, B-western movie historian. A nostalgic look at those sidekicks that gave so much support to our cowboy heroes when they rode across the silver screen.

AN INTERVIEW WITH RICHARD (CAPTAIN MIDNIGHT) WEBB By big reel writer Bernie O'Heir.

THE BEST, WORST, AND MOST UNUSUAL HORROR FILMS An in-depth look at horror films through the eyes of the editors of consumer guide.

WESTERN FILM FAIR — CHARLOTTE Readers were able to visit the festival through the lens of photographer Grady Franklin.

All of the material listed here and articles were contained in the August 1983 issue. It contained 128 pages and featured more than 150 display advertisers and 8 full pages of classified ads.

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1. Spy Hunters; **Batman**; Rocketman; Remembering Roy Barcroft; more.
2. John Hart; Profile of Serial Stars; Anthony Warde; B-Western Stars; more.
3. **Trader Tom**; Harry Lauter interview; **Superman**; John Hart interview; more.
4. Jack Mulhall interview; Don 'Red' Barry; Serial Villains; **Superman** synophis part 1; more.
5. **Tim Tyler's Luck**; Frankie Thomas interview; **Superman** synophis part 2; more.
6. **Superman** synophis part 3; Serial Ratings; Comics Heroes on the Screen; Duncan Renaldo interview.
7. **Superman** synophis part 4; Captain Video; Louise Currie interview; and more.
8. **Ace Drummond**; Terry Frost interview; Ray 'Crash' Corrigan; **Superman** finish; more.
9. Marshal Reed interview; **The Great Adventures of Wild Bill Hickok**; **Jungle Menace** part 1.
10. Tris Coffin interview; Ralph Byrd; **Deadwood Dick**; **Jungle Menace** conclusion; and more.

Issues 11 through 20 are to be reprinted in upcoming months but we still have a very limited supply of some of the original black and white issues. These will become collectors items.

16. Larry Stewart interview; **Brenda Starr Reporter**; more.
17. The Rocketsuit Saga; Larry Stewart interview cont.; **Undersea Kingdom** part 1; more.

The following have color covers and the higher numbers have some interior color.

21. NBC's **Cliffhanger's** series; **The Return of Chandu**; **The Roar of the Iron Horse** finish; more.
22. **Curse of Dracula** story line; **Crimson Ghost** part 1; Revisiting the **Lost City**; more.
23. **Jungle Girl**; **King of the Forest Rangers**; **Crimson Ghost** part 2; **Jack Armstrong** part 1; more.
24. **Jungle Queen**; **Crimson Ghost**; part 2; **Jack Armstrong** finish; more.
25. **The Lost City** part 1; **Crimson Ghost** finish; Brick Bradford; more.
26. **Miracle Rider** part 1; **The Lost City** part 2; **The Lone Ranger Rides Again** part 1; more.
27. **The Lost City** part 3; **The Long Ranger Rides Again** finish; **The Miracle Rider** part 2; more.
28. **Drums of Fu Manchu** part 1; **Miracle Rider** finish; **Lost City** part 4; **Smilin' Jack** bubble gum cards
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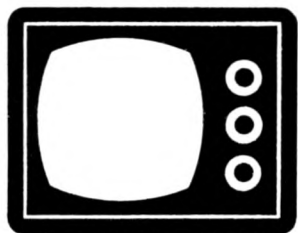
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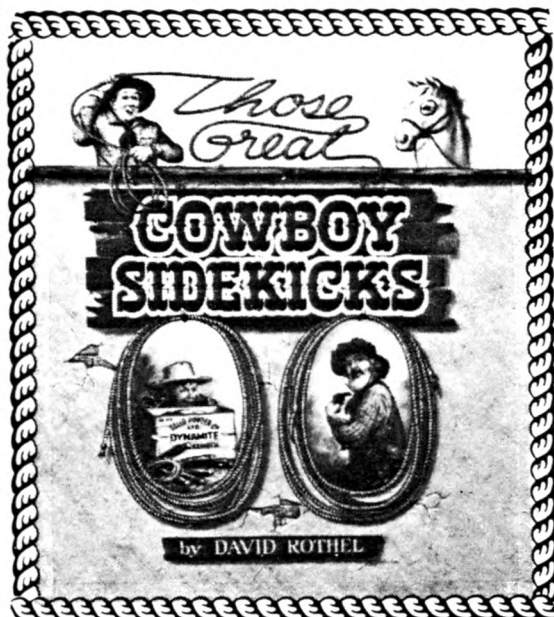
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